

# **LGBTQ+ Artists Represented in the Performing Arts Special Collections in the Library of Congress Music Division**



Aaron Copland with Samuel Barber and Gian Carlo Menotti, 1945 (Aaron Copland Collection, Box 479 Folder 3)

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## Introduction

The artistic community has always had many LGBTQ+ members, including musicians, dancers, choreographers, writers, directors, designers, and other creators. The Music Division holds a wealth of information about these LGBTQ+ artists in its performing arts special collections, which contain musical scores, correspondence, scripts, photographs and other documents of their lives and careers. This survey brings together some of the highlights from these holdings, providing an opportunity to learn more about LGBTQ+ creators and to recognize and celebrate their artistic achievements.

The sexual and gender identity of many historical figures has been obscured over time; moreover, it can be difficult to determine how such individuals would identify by today's terminology, especially when little of their personal life is known. Other figures, however, have disclosed their identity through their private correspondence or other writings. We do not wish to ascribe to any person an identity that they may have disagreed with, but at the same time we recognize that many of the queer community's accomplishments have been hidden through oppression, prejudice, and forced closeting. By increasing awareness of LGBTQ+ identity in the Music Division's special collections, we can make relevant primary source materials more readily accessible for students, educators, and scholars to study these creators and their contributions.

This survey does not claim to be comprehensive, neither in terms of identifying every LGBTQ+ artist within the Music Division's special collections nor in terms of identifying every collection in which those artists are represented. The data used to create this listing come from the subject headings associated with each collection; as a result, there may be LGBTQ+ individuals represented in special collections where they are not included as subject headings. Additionally, individuals and collections identified in this list indicate only the individual's presence in those collections but not the topic of their materials; some individuals discuss their identity, but others do not. The survey also includes only those collections held by the Music Division; there may be materials pertaining to these individuals as well as others in other divisions at the Library of Congress.

We also recognize that this survey reveals gaps in our current holdings, particularly with regard to LGBTQ+ artists of color and women artists, and transgender, nonbinary, and gender-non-conforming artists. We are committed to expanding our holdings of these important communities in the future.

This survey will be revisited and updated as additional collections are acquired and processed.

**Bold face** denotes LGBTQ+ creator or focus (e.g., **Alvin Ailey Dance Foundation Collection**)

*Italics* denotes creator/focus is not LGBTQ+, but includes materials by or about LGBTQ+ individuals (e.g., *Richard Adler Collection*)

## Collections

### *Richard Adler Collection, 1950-1980*

<https://lccn.loc.gov/2006560747>

Richard Adler (b. August 3, 1921, New York, NY; d. June 21, 2012, Southampton, NY) was an American composer and lyricist, and son of the distinguished pianist and pedagogue Charles Adler. Richard Adler produced *The Pajama Game* and *Damn Yankees* on Broadway, and he produced and directed various celebrity productions during the Kennedy and Johnson administrations. The collection of Adler's papers is rich in correspondence with notable figures of the 20th century, and also includes scrapbooks, sound recordings, photographs, theatrical ephemera, production and publicity materials, and personal memorabilia.

This collection includes Aaron Copland materials.

### **Alvin Ailey Dance Foundation Collection, 1958-2008**

<https://lccn.loc.gov/2013572111>

The Alvin Ailey American Dance Theater (AAADT) was founded in 1958 by dancer/choreographer Alvin Ailey (b. January 5, 1931, Rogers, TX; d. December 1, 1989, Manhattan, NY). Ailey's goal was to form a company dedicated to enriching the heritage of American modern dance and preserving the uniqueness of the African-American cultural experience. By the time of Ailey's death in 1989, AAADT had grown into a large, multi-racial dance organization and one of the most respected and popular modern dance companies in the world. Ailey's signature works for the company include *Blues Suite* (1958), *Revelations* (1960), *Streams* (1970), *The Lark Ascending* (1972), *Cry* (1972), and *Night Creature* (1974). In 1989, Judith Jamison, Ailey's muse for more than 20 years, was named artistic director of the company. The collection contains choreographic commissions and teaching notes, correspondence, a diary, photographs, tour documents, awards, clippings, costume designs, financial papers, posters, production elements, programs, publicity, Ailey II papers, Ailey School papers, special projects documentation, and AAADT Board of Trustees business papers.

### **American Ballet Caravan Music Scores, 1935-1947**

<https://lccn.loc.gov/2016570603>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu019002>

Ballet Caravan (later American Ballet Caravan) was founded on July 17, 1936, at Bennington College, Vermont, by American impresario, arts patron, historian, critic, theorist, editor, and ballet director Lincoln Kirstein (b. May 4, 1907, Rochester, NY; d. January 5, 1996, Manhattan, NY). He established this organization as a means to develop choreographic ideas in ballet, and he aimed to develop a national style of dance that would break away from the prevailing European, primarily Russian, influence in ballet. His first troupe had 13 dancers, at that time on vacation from George Balanchine's American Ballet. The collection of American Ballet Caravan

Music Scores consists of full scores, parts, piano rehearsal and vocal scores for six ballets, at least two of them unrealized.

This collection includes Lincoln Kirstein correspondence and other materials and Benjamin Britten scores.

## *American Ballet Theatre Archive, 1940-2014*

<https://lccn.loc.gov/2014572470>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu019007>

American Ballet Theatre (ABT), first known as Ballet Theatre, opened its inaugural season in January 1940 at Radio City's Center Theatre in New York City. During the years before World War II, when ballet performances were relatively scarce on the American stage, the formation of Ballet Theatre represented the first successful effort in the U.S. to create a major ballet company. Founder Richard Pleasant (1909-1961) set the goal of the new company to present an international gallery of dance, including both classics and contemporary ballet, to the widest possible audience. In recognition of the importance of the company to the cultural life of the nation, in 2006 the U.S. Congress proclaimed American Ballet Theatre as "America's National Ballet Company."

This collection includes photographs by Kenn Duncan; photographs by Anne Leibovitz; and photographs of Oliver Smith and documentation pertaining to his work on dance productions.

## *American Century Play Company Scripts and Business Papers, 1894-2006*

<https://lccn.loc.gov/2015667100>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu017012>

The roots of the American Play Company go back to the 1880s when Elizabeth Marbury (b. June 19, 1856, New York, NY; d. January 22, 1933, New York, NY) became the protégé of theatrical impresario Daniel Frohman and the business representative of Frances Hodgson Burnett, author of *Little Lord Fauntleroy*. In 1914, Marbury merged her company with Selwyn & Co. to form the American Play Company. In 1950, the American Play Company merged with the Century Play Company, which was founded at the beginning of the 20th century and which may have been a subsidiary of the Schubert organization. The scripts and business papers in the collection document numerous aspects of American theater production history, including author representation, show production, publishing, and licensing for television, film, radio, and stock productions.

This collection includes Charles Laughton correspondence, business papers pertaining to Elisabeth Marbury, and scripts for plays by Somerset Maugham and John Van Druten.

## **Andrews Sisters Collection, 1940-2011**

<https://lccn.loc.gov/2014572560>

The Andrews Sisters—LaVerne (b. July 6, 1911; d. May 8, 1967), Maxene (b. January 3, 1916; d. October 21, 1996), and Patty (b. February 16, 1918; d. January 30, 2013)—were an American vocal trio formed in 1932, and who became stars of radio, television, film, and live performances, especially from World War II through the 1960s. Their close-harmony in swing, boogie-woogie, top 10, and other genres made them among the best-known and best-loved performing groups in the world. The collection includes manuscript and published scores and sheet music, audio recordings, books, business papers, correspondence, clippings, photographs, awards, costumes, and clothing.

This collection includes Maxene Andrews materials.

## ***George and Böske Antheil Papers, 1875-1984***

<https://lccn.loc.gov/2010563507>

Finding aid: <https://hdl.loc.gov/loc/music/eadmus.mu003010>

George Antheil (b. July 8, 1900 Trenton, NJ; d. February 12, 1959, New York, NY) was a composer, pianist, author and inventor. The self-proclaimed "bad boy of music," he enjoyed an avant-garde reputation and strove to be in the vanguard of artistic development in both his music and writings about music. He composed orchestral works, chamber pieces, ballets, operas, and film and television scores. In later years, Antheil's music evolved from the avant-garde to a more personal idiom that is far less known. Böske Antheil was a writer and the wife of George Antheil. This collection contains materials related to the professional and personal activities of both the composer and his wife.

This collection includes Sylvia Beach correspondence and Jean Cocteau correspondence.

## ***Joint Army and Navy Committee on Welfare and Recreation, Sub-Committee on Music Papers, 1941-1946***

<https://lccn.loc.gov/2005560809>

Finding aid: <https://hdl.loc.gov/loc/music/eadmus.mu005002>

In 1941 the Joint Army and Navy Committee on Welfare and Recreation appointed a sub-committee on music to advise the Army, Navy and Marine Corps on all matters pertaining to musical activities within military camps and reservations during and after World War II. The sub-committee also helped coordinate plans for musical entertainment of the soldiers in the communities outside the camps and stations. Harold Spivacke, chief of the Music Division at the Library of Congress, was named the chair. The collection consists of the working papers of the sub-committee as well as related materials.

This collection includes Aaron Copland correspondence.

## Howard Ashman Papers, 1973-2010

<https://lccn.loc.gov/2012563812>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu013002>

Howard Ashman (b. May 17, 1950, Baltimore, MD; d. March 14, 1991, New York, NY) was a lyricist, librettist, playwright and director. The papers consist chiefly of materials from his work, including his collaborations with composer Alan Menken, such as *Little Shop of Horrors* and the Disney animated musicals *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*. The biographical materials include early writings and school project materials, address and date books, and memorial tributes. The correspondence consists chiefly of personal letters received by Ashman throughout his career, get-well wishes during his final illness, and condolence letters to his sister Sarah after Ashman's death. The writings by others include plays or musicals in draft form, some of which are annotated. Other materials include scripts, piano-conductor scores, business papers, photographs, scrapbooks, posters, clippings, notes, research materials, programs, promotional materials, writings, drawings, sketches, storyboards, and memorial tributes.

## Ernst Bacon Collection, 1907-1990

<https://lccn.loc.gov/2003561021>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu003006>

Ernst Bacon (b. May 26, 1898, Chicago, IL; d. March 16, 1990, Orinda, CA) was a composer, pianist, and conductor. A multi-faceted musician, Bacon composed and conducted symphonies, operas, piano concertos, musical theater works, and ensemble and solo instrumental and vocal music. In addition, he concertized as a pianist in Europe and America, and he conducted the WPA orchestra in California from 1935 to 1937. Materials in the Ernst Bacon Collection span his entire 91-year life.

This collection includes Thornton Wilder correspondence.

## Samuel Barber Collection, 1852-2000

<https://lccn.loc.gov/2016570622>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu019006>

Samuel Barber (b. March 9, 1910, West Chester, PA; d. January 23, 1981, New York, NY) was one of the most honored and most frequently performed American composers in Europe and the Americas in the mid-20th century. He received numerous awards and prizes, including the Rome Prize, two Pulitzers, and election to the American Academy of Arts and Letters. He was

awarded the Edward MacDowell Medal in 1980 by the MacDowell Colony for outstanding contribution to the arts. In addition to composing, Barber was active in organizations that sought to help musicians and promote music. He was president of the International Music Council of UNESCO. Barber also worked to bring attention to, and to ameliorate, adverse conditions facing musicians and musical organizations worldwide. The collection is comprised of correspondence, music from Barber's personal library, printed music, writings, photographs, awards, programs, and items that belonged to Valentin Herranz, Barber's companion from 1970 until Barber's death in 1981.

This collection also includes Gian Carlo Menotti biographical materials, correspondence, writings, and photographs; and Valentin Herranz correspondence, photographs, artwork, and writings.

### *Charlie Barnet Collection of Big Band Arrangements, 1939-1949*

<https://lccn.loc.gov/2006560668>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010031>

The collection contains musical arrangements for approximately 650 songs and instrumental numbers used by Barnet and his band. The majority of these arrangements are represented by full scores. Approximately 50 arrangers are represented in the collection, including Billy May, Andy Gibson, George Siravo, Conn Humphries, William Moore, Dave Matthews, Skippy Martin, Neal Hefti, Horace Henderson, and Bobby Burnett.

This collection includes Ralph Burns arrangements.

### *Edward Beach Collection, 1940-1975*

<https://lccn.loc.gov/2006577400>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu007001>

Edward Beach (b. January 16, 1923, Winnipeg, Manitoba, Canada; d. December 25, 2010, Eugene, OR) became interested in jazz music as a teenager. After earning a degree in theater, he spent five years working as an actor. In 1957, Beach began working at radio station WNYC in New York. He took a position in 1961 with WRVR, a not-for-profit station operated by New York City's Riverside Church. It was there that he developed the much-praised format of the "Just Jazz" broadcast, which featured a single artist on each show. The collection consists exclusively of photographs and other iconography of musicians.

This collection includes portraits of Benjamin Britten, Aaron Copland, Billie Holiday, and Vaslaw Nijinsky.

## ***Milton Berle Papers, 1906-2002***

<https://lccn.loc.gov/2014572484>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018018>

Milton Berle (b. Mendel Berlinger, July 12, 1908, New York, NY; d. March 27, 2002, Los Angeles, CA) was an American comedian, actor, and radio and television personality. Berle's career as an entertainer spanned more than 80 years, first in silent films and on stage as a child actor, then in radio, movies, and television. As the host of NBC's *Texaco Star Theater* (1948-1955), he was the first major American television star and was known to millions of viewers as "Uncle Miltie" and "Mr. Television" during TV's golden age.

This collection includes Cole Porter correspondence.

## **Leonard Bernstein Collection, circa 1900-1990**

<https://lccn.loc.gov/2009536078>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu998001>

Leonard Bernstein (b. August 25, 1918, Lawrence, MA; d. October 14, 1990, New York, NY) was an American composer, conductor, pianist, writer, and lecturer. The collection contains music manuscripts for most of Bernstein's compositions, including *The Age of Anxiety* (Symphony no. 2); *Candide*; *Chichester Psalms*; *Fancy Free*; *Jeremiah* (Symphony no. 1); *On the Waterfront*; *Prelude, Fugue and Riffs*; *Serenade after Plato's "Symposium";* *Trouble in Tahiti*; *West Side Story*; and *Wonderful Town*. In addition, there is correspondence, photographs, writings, personal business papers, the archives from Bernstein's corporate organization, Amberson Inc., scrapbooks, clippings and press materials, programs, datebooks and schedules, iconography, and fan mail.

This collection includes correspondence with and photographs of Marc Blitzstein, Aaron Copland, David Diamond, Gian Carlo Menotti, Dimitri Mitropoulos, Jerome Robbins, Ned Rorem, Stephen Sondheim, Michael Tilson Thomas, Virgil Thomson, and Franco Zeffirelli.

## **Mildred Spiegel Zucker Collection of Leonard Bernstein Correspondence and Related Materials, 1936-1991**

<https://lccn.loc.gov/2013568038>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu013008>

Music teacher Mildred Spiegel Zucker (b. June 12, 1916, Boston, MA; d. May 5, 2017) was a childhood friend of Leonard Bernstein, with whom she maintained a lifelong friendship. The collection includes postcards, letters, telegrams and cards that Bernstein sent Mildred Spiegel, later Mildred Spiegel Zucker. The correspondence spans the period from 1936 until 1988, including a Bernstein's time as a counselor at Camp Onota, as a student at the Curtis Institute



of Music, and during the beginning of his career in New York; he discusses his family, friends, teachers and mentors, as well as his feelings about music and his future in it. In addition, the collection includes a small amount of correspondence with mutual friends, Bernstein biographers, and Bernstein's business associates, as well as a biographical essay and notes about Zucker's relationship with Bernstein.

This collection includes Leonard Bernstein materials, as noted above, as well as Aaron Copland materials and Dimitri Mitropoulos materials.

## ***Harriet Winslow Collection of Nadia Boulanger Materials, 1956-1964***

<https://lccn.loc.gov/2006569273>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010021>

Nadia Boulanger (b. September 16, 1887, Paris, France; d. October 22, 1979, Paris, France) was a renowned composition teacher and the first woman to conduct several major symphony orchestras. She was also a composer, but considered her sister Lili, who died in 1918 at the age of 24, to have been a superior composer, and she spent much of her life championing Lili's music. The collection consists of photographs, concert programs, and clippings relating to this influential French composer, conductor, and teacher. The collection consists of programs, clippings, and photographs from Boulanger, most signed and dated with simple messages, such as, "Pour Harriet de tout coeur," dating from 1956 to 1964, and apparently sent by Boulanger to Harriet Winslow, then a resident of Washington, D.C. These items suggest that the two may have been friends, although reference sources on Boulanger bear no mention of her relationship with Winslow.

This collection includes Marc Blitzstein's review of Lili Boulanger's compositions.

## **Ralph Burns Papers, circa 1950-1999**

<https://lccn.loc.gov/2016570641>

Ralph Burns (b. June 29, 1922 Newton, MA; d. November 29, 2001, Los Angeles, CA) was an American jazz pianist, composer, and arranger. He studied at the New England Conservatory where, in his own words, he learned about jazz by transcribing arrangements from records. Burns also worked in the big band led by Charlie Barnet, who recorded Burns's piece "The Moose" in 1943. That year, Burns joined Woody Herman's orchestra, and played an important role in the band's rhythm section until the mid-1945. For 15 years, Burns wrote or arranged many of the band's major hits including "Bijou," "Northwest Passage," and "Apple Honey," and the longer work "Lady McGowan's Dream" and the three-part "Summer Sequence." During the 1950s Burns created songs for many singers, including Tony Bennett, Peggy Lee, Johnny Mathis, Ray Charles, and later, Aretha Franklin and Nathalie Cole. By the early 1960s Burns was also active on Broadway, writing orchestrations for *Funny Girl*, *Sweet Charity* and other musicals. His first movie credit was Woody Allen's *Bananas*, but the film that established him in

Hollywood was *Cabaret*, which he orchestrated and for which he composed new music. *Cabaret* reunited him with Bob Fosse, with whom he had worked on Broadway. Burns won the Tony Award for Best Orchestrations in 1999 for *Fosse* and posthumously in 2002 for *Thoroughly Modern Millie*, which also garnered him the Drama Desk Award for Outstanding Orchestrations. He was inducted into the New England Jazz Hall of Fame in 2004. The collection contains mostly printed and photocopied music, the majority from *Fosse*. It also contains 100 books and 200 cassette tapes.

## ***Marge Champion Collection, 1897-2014***

<https://lccn.loc.gov/2012563809>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012020>

Marge Champion (b. September 2, 1919, Los Angeles, CA; d. October 21, 2020, Los Angeles, CA) was an American dancer, actress, director, choreographer, and teacher. The collection, which documents her life and career, includes biographical materials, correspondence, photographs, programs, promotional materials, manuscript music scores and parts, articles, clippings, scripts, scrapbooks, awards, and posters. The Collection also holds materials related to Champion's former husband, director and choreographer Gower Champion, and her father, dancer, choreographer and teachers, Ernest Belcher.

This collection includes Jess Gregg correspondence and subject files.

## **Judith Chazin-Bennahum Photograph Collection Relating to Antony Tudor, 1932-1971**

See entry below alphabetized under Tudor

## ***Peggy Clark Papers, 1880-1997***

<https://lccn.loc.gov/2006560742>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012015>

Peggy Clark (b. Margaret Brownson Clark, September 30, 1915, Baltimore, MD; d. June 18, 1996, Lexington, GA) was an American lighting, scenic, and costume designer. She worked on some 78 Broadway productions as a lighting designer such as *Bells Are Ringing* (1956) and *Bye Bye Birdie* (1960), and plays, such as *The Trip to Bountiful* (1953) and *The Rose Tattoo* (1966); she also occasionally worked as a set designer. The collection includes light plots, scenic renderings, correspondence, published and unpublished writings, blueprints, programs, photographs, posters, scripts, scrapbooks, clippings, notes, memorabilia and other materials relating to the designer's life and career.

This collection includes Oliver Smith correspondence and set design materials.

## ***Miriam Cole Papers, 1923-1997***

<https://lccn.loc.gov/2013572116>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu016009>

Miriam "Mimi" Levinsohn Cole (b. July 11, 1926, Brooklyn, NY; d. December 6, 2012, Arlington, VA) was an American dancer, choreographer, and teacher who performed solo as well as with the Martha Graham Dance Company and other contemporary dance companies and on Broadway. The collection includes photographs, programs and promotional materials, business papers, clippings and articles, unpublished writings and notes, dance history and choreographic notes, contracts, and music scores for her choreography.

The collection includes photographs of John Cage, Merce Cunningham, and Bertram Ross.

## ***Larry Colwell Dance Photographs, 1944-1966***

<https://lccn.loc.gov/2014572464>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018004>

Larry Colwell (b. December 28, 1901, Detroit, MI; d. 1972, New Canaan, CT) was a noted American art photographer. The collection consists primarily of large-format contact prints and negatives. Subjects include some of the most famous ballet artists of the 1940s and 1950s affiliated with the Ballet Russe de Monte Carlo as well as George Balanchine and Lincoln Kirstein's Ballet Society (which later became New York City Ballet). Other significant photographic subjects are Talley Beatty, John Cage, and Merce Cunningham. A small amount of professional papers are also included: a one-page biography, clippings and articles about Colwell and his oeuvre, Colwell's own writing on dance photography, and flyers related to exhibits of his work.

This collection includes photographs of Frederic Franklin, John Cage, and Merce Cunningham.

## ***Barbara Cook Collection, 1955-2016***

<https://lccn.loc.gov/2016570627>

Barbara Cook (b. October 25, 1927, Atlanta, GA; d. August 8, 2017, Manhattan, NY) was an American actress and singer who first came to prominence in the 1950s as the lead in the original Broadway musicals *Plain and Fancy* (1955), *Candide* (1956) and *The Music Man* (1957), for which she won a Tony Award. She continued performing mostly in theatre until the mid-1970s, when she began a second career as a cabaret and concert singer. She also made numerous recordings. Cook was widely recognized as one of the "premier interpreters" of musical theatre songs and standards, and in particular the songs of composer Stephen Sondheim.

This collection was donated by Adam LeGrant, and includes Stephen Sondheim materials.

## ***Elizabeth Sprague Coolidge Foundation Collection, 1894-1953***

<https://lccn.loc.gov/2012562124>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012012>

Elizabeth Sprague Coolidge (b. October 30, 1864, Chicago, IL; d. November 4, 1953, Cambridge, MA) was a patron of chamber music, and a composer and pianist. The collection contains music manuscripts of works commissioned by Coolidge and by the Coolidge Foundation and manuscripts that were dedicated to but not commissioned by Coolidge. In addition, the collection contains personal and professional correspondence to and from Elizabeth Sprague Coolidge that documents both Coolidge's role as a patron of twentieth century music and the activities of her foundation, which she established at the Library of Congress in 1925. The composers and correspondents represented in the collection include many of the most prominent musical figures of the time.

This collection includes music and correspondence of Samuel Barber, Benjamin Britten, Aaron Copland, Henry Cowell, and Gian Carlo Menotti.

## **Aaron Copland Collection, 1841-1991**

<https://lccn.loc.gov/2003561015>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu002006>

Composer Aaron Copland (b. November 14, 1900, Brooklyn, NY; d. December 2, 1990, Sleepy Hollow, NY) studied composition and orchestration with Nadia Boulanger in Paris from 1921 until 1924. He was the recipient of the 1925-1926 Guggenheim Memorial Fellowship, the first in music. Many awards followed throughout his life. Copland performed his own music as pianist and conductor and also conducted music of other composers. He was the author of articles and books and of oral presentations on music. He was also active as an administrator, founding festivals and concert series and in publishing contemporary music. The Copland collection consists of published and unpublished music by Copland and other composers, correspondence, writings, biographical material, datebooks, journals, professional papers, including legal and financial material, photographs, awards, art work, and books.

This collection also includes Leonard Bernstein correspondence, Benjamin Britten correspondence, Virgil Thomson correspondence, and photographs and artwork by Victor Kraft.

## **Henry Cowell Music Manuscripts, 1909-1965**

<https://lccn.loc.gov/2020570066>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu020012>

Henry Dixon Cowell (b. March 11, 1897, Menlo Park, CA; d. Dec. 10, 1965, Shady, NY) was an American composer, writer, pianist, publisher, and teacher. He is known as one of the most innovative American composers of the 20th century. Cowell started his formal music training in

1914 with Charles Seeger at the University of California, Berkeley. He began promoting his own music by touring the United States and Europe, where his innovations drew substantial interest of the European composers, particularly Béla Bartók and Arnold Schoenberg. He formed the New Music Society of California, and was a major player in the Pan American Association of Composers. Cowell founded a quarterly journal *New Music*, which later expanded into a record label and score publishing concern. In late 1920s and 1930s Cowell became a highly regarded teacher of composition and theory. He taught the New School for Social Research, but also at Columbia University, Eastman School of Music, Stanford University, and the University of California. He was elected to the National Institute of Arts and Letters (1951, vice-president 1962). Cowell became a president of the American Composers Alliance (1951-1955) and chairman of the Society for Asian Music. In 1962 he was awarded the Henry Hadley Medal by the National Association of American Composers and Conductors, and given major tributes at the New School, Asia Society, and Juilliard. The Henry Cowell Music Manuscripts consist of holograph scores, sketches, and parts donated by the composer or his wife, Sidney Robertson Cowell, from the 1950s through the 1970s.

## ***Sidney Robertson Cowell Collection, 1901-1992***

<https://lccn.loc.gov/2006560750>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010010>

Sidney Robertson Cowell (b. June 2, 1903, San Francisco, CA; d. February 23, 1995, Shady, NY) was a pioneering ethnomusicologist, folk song and ethnic music collector and recordist, ethnographer, teacher, and writer. She was married to modernist composer Henry Cowell. The collection consists of Sidney Robertson Cowell's personal papers that document her life and work.

This collection includes John Cage correspondence, Lou Harrison correspondence, Colin McPhee correspondence, and Henry Cowell correspondence, writings, scores, and subject files.

## **Oliver Daniel Papers, 1759-1997**

<https://lccn.loc.gov/2006560745>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu016002>

Oliver Daniel (b. November 24, 1911, De Pere, WI; d. December 30, 1990, Scarsdale, NY) was an American arts administrator, pianist, musicologist, composer, and radio director and producer. He was vice-president of Broadcast Music, Inc. and wrote an important book on Leopold Stokowski. The collection includes correspondence, manuscript and printed scores, photographs, Daniel's writings and research materials, programs, promotional materials, clippings, scrapbooks, and periodicals.

This collection also includes subject files on and correspondence with Samuel Barber, Leonard Bernstein, Aaron Copland, Henry Cowell, David Diamond, Lou Harrison, Hans Werner Henze, Colin McPhee, Gian Carlo Menotti, Dimitri Mitropoulos, Harry Partch, and Ned Rorem.

## Serge Diaghilev/Serge Lifar Collection, 1750-1950

<https://lccn.loc.gov/2006568220>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu003011>

Sergei Pavlovich Diaghilev (b. March 31, 1872, Gruzino, Novgorod province, Russia; d. August 19, 1929, Venice, Italy) was a Russian art critic, patron, ballet impresario and founder of the Ballets Russes from which many famous dancers and choreographers would later arise. Serge Lifar (b. April 15, 1905, Kyiv, Ukraine; d. December 15, 1986, Lausanne, Switzerland) was introduced to dance in 1920 by Bronislava Nijinska, under whom he began to study. Brought to France to join Serge Diaghilev's Ballets Russes, Lifar studied with the eminent teacher Enrico Cecchetti and became premier danseur of the company. He created the title roles in a number of George Balanchine's early ballets, including *The Prodigal Son*. After Diaghilev's death in 1929 Lifar joined the Paris Opera Ballet as *premier danseur* and ballet master. In 1932 he was awarded the title of *professeur de danse* and began reforms of the Opera's school to enable its dancers to perform the more modern ballets, particularly his own. From 1929 until 1959, excluding 1944-1946 seasons, apart from revivals of classical ballets, Lifar staged more than fifty works for the Opera. A noted experimenter, he produced his first ballet without music, *Icare* (1935), and published the same year the controversial *Le Manifeste du Choréographe*. He developed the importance of the male dancer in his *Prometheus* (1929) and *Romeo and Juliet* (Prokofiev, 1955). This collection contains an important autograph notebook of Diaghilev dating from 1926 until his death in 1929, which records details of the workings of his company during that period, as well as some correspondence and a large quantity of printed music, widely representing 18<sup>th</sup>-century Italian and 19<sup>th</sup>-century Russian operatic music.

## David Diamond Papers, 1915-2003

<https://lccn.loc.gov/2006560689>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu019005>

David Diamond (b. July 9, 1915, Rochester, NY; d. June 13, 2005, Rochester, NY) was an award-winning American-Jewish composer and prominent symphonist of the mid-twentieth century. A student of Roger Sessions and Nadia Boulanger, Diamond composed eleven symphonies and many chamber and vocal works. His social circle of musical personalities included many prominent composers and conductors who are represented in the collection. A professor of composition at the Juilliard School, from 1973 until 1997 Diamond also shaped and inspired a generation of American composers. His many honors include the William Schuman Award (1985), the Gold Medal of the American Academy of Arts and Letters (1991), an Edward MacDowell Award (1991) and President Bill Clinton's National Medal of Arts (1995). The collection includes music manuscripts, correspondence, writings, photographs, financial and legal documents, and other materials that document his private and professional life.

This collection also includes scores, writings on and correspondence with Leonard Bernstein; Marc Blitzstein correspondence, scores, photographs, and subject files; scores, writings on and correspondence with Aaron Copland; Dimitri Mitropoulos photographs and subject files; and Ned Rorem scores, correspondence, and subject files.



## ***Alfred Drake Papers, 1892-2004***

<https://lccn.loc.gov/2009536071>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018012>

Alfred Drake (b. October 7, 1914, New York, NY; d. July 25, 1992, New York, NY) was an American actor, singer, director and author. He originated the leading roles in three classic musicals: *Oklahoma!*, *Kiss me Kate*, and *Kismet*.

This collection includes Cole Porter materials relating to *Kiss Me Kate*, and Thornton Wilder correspondence.

## ***Vernon Duke Collection, 1918-1968***

<https://lccn.loc.gov/2005560806>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu005004>

Vernon Duke (b. Vladimir Alexandrovitch Dukelsky, October 10, 1903, Minsk, Belarus; d. January 16, 1969, Santa Monica, CA) was a composer, songwriter, author, poet, translator, and businessman. The collection contains his stage, vocal, and instrumental music, sketchbooks, lyric sheets, and music not by Duke, including the holograph of *Signature for the High-low Concerts* by Aaron Copland. The collection also includes writings, subject files, clippings, photographs, programs, scrapbooks, scripts, and other materials.

This collection includes Aaron Copland scores, John LaTouche correspondence and scores, and Jerome Lawrence correspondence and scores.

## ***Robert Ellis Dunn Papers, 1950-1998***

<https://lccn.loc.gov/2014572474>

Robert Ellis Dunn (b. December 28, 1928, OK; d. July 5, 1996, New Carrollton, MD) was an American post-modern dance pioneer, teacher, choreographer, dancer, writer, researcher, and co-founder of the Judson Dance Theater. The collection contains research essays and articles, personal materials, teaching and professional materials, subject files, a small number of awards, artwork, and publicity posters.

This collection includes John Cage materials and Merce Cunningham materials.

## ***Robert Evett Collection, 1942-2001***

<https://lccn.loc.gov/2015563158>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu020006>

Robert Evett (b. November 30, 1922, Loveland, CO; d. February 3, 1975, Takoma Park, MD) was a composer, arts editor, and music critic. He was book editor and music critic for the *New Republic* from 1952 until 1968 and editor of the Arts and Letters section of the *Atlantic Monthly*. He was also a contributing critic of books and music for the *Washington Star-News* from 1961 until 1975 and its book editor from 1970 until 1975. His considerable involvement with musical life in Washington led to commissions from the National Symphony Orchestra, the Pan American Union, Georgetown University, and the Composer's Forum for Catholic Worship. Evett received two Pulitzer Prize nominations, one for music composition and the other for literary commentary. The collection contains several scores, sketches, and instrument parts for works composed by Evett, biographical information collected by Evett's family after his death and his published book and music reviews.

This collection includes Elizabeth Bishop correspondence.

## ***Geraldine Farrar Collection, 1895-1943***

<https://lccn.loc.gov/2006560270>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu007004>

Geraldine Farrar (b. February 28, 1882, Melrose, MA; d. March 11, 1967, Ridgefield, CT) was an American operatic soprano and film actress. She studied in Boston, New York, and Paris. From 1906 until 1922 she sang with the Metropolitan Opera in New York as one of its leading stars. Farrar also recorded extensively on Victor labels, starred in 14 silent movies, and appeared on the radio as a host for Metropolitan Opera broadcasts. During World War II she was active in the Red Cross and the AWVS, and also made many lecture tours. In 1960, Farrar was awarded two stars on the Hollywood Walk of Fame, in the music and film categories. The collection consists of Farrar's personal papers relating to her life and career, and includes scrapbooks, clippings, correspondence, and photographs. The music materials contain sketches, autograph manuscripts, and printed music composed or edited by Farrar.

This collection includes Reynaldo Hahn correspondence.

## ***Jacobo Ficher Collection, 1864-1997***

<https://lccn.loc.gov/2003561033>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu003005>

Composer Jacopo Ficher, (b. January 15, 1896, Odessa, Russia; d. September 9, 1978, Buenos Aires, Argentina) came from an artistic family that included many musicians as well as actors on the Russian stage. He began his violin studies when he was five years old. At 16, he moved to St. Petersburg and was accepted at the Imperial Conservatory where he studied for 6 years. He settled in Buenos Aires in the 1920s, where in 1929 he was one of the founders of the Grupo Renovación, which rapidly became the leading organization for the promotion of a new musical trend in Argentina. The collection comprises holograph manuscript scores for nearly all



of the composer's works. It also includes documents, correspondence, writings, programs, and scrapbooks.

This collection includes Leonard Bernstein correspondence, Aaron Copland correspondence, and Henry Cowell correspondence.

### ***Irving Fine Collection, 1930-1993***

<https://lccn.loc.gov/2003561019>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu001001>

Irving Fine (b. December 3, 1914, Boston, MA; d. August 23, 1962, Boston, MA) was an American composer, teacher, and conductor. He received his BA and his MA from Harvard, and he also studied orchestral conducting with Serge Koussevitzky at Tanglewood and composition with Nadia Boulanger at Fontainebleau, outside Paris, and at Radcliffe College, Cambridge (Mass.). The bulk of the materials in the collection are musical scores and sketches. In addition there are photographs, clippings, programs, scrapbooks, as well as correspondence.

This collection includes Leonard Bernstein correspondence, Aaron Copland correspondence, and Ned Rorem correspondence.

### ***Lukas Foss Papers, circa 1926-2000***

<https://lccn.loc.gov/2006579408>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012002>

Lukas Foss (b. August 15, 1922, Berlin, Germany; d. February 1, 2009, New York, NY) was an American composer, conductor, pianist, and educator. The collection, which documents Foss's life and career, consists of music manuscripts, correspondence, business papers, programs and other materials.

This collection includes Leonard Bernstein correspondence, John Cage correspondence, Aaron Copland correspondence, and Henry Cowell correspondence.

### ***Benjamin Garber Papers, 1916-2000***

<https://lccn.loc.gov/2013572128>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu019004>

Benjamin Garber (b. 1927, Harrisonburg, VA; d. September 26, 2001, Miami, FL) was a distinguished American interior designer and art collector who enjoyed a close personal relationship with modern dance icon Martha Graham until the mid-1970s. He first saw Martha Graham dance in early 1948 and soon after began to take classes at her studio. While studying dance with Graham, he also studied painting and drawing with Amédée Ozenfant and Hans

Hofmann, enrolled in Louis Horst's choreography class, and attended Eugene O'Neill's poetry and literature classes at The New School. He danced in Merce Cunningham's *Les Noces*, conducted by Leonard Bernstein for the 1952 opening of the Brandeis University Ullman Amphitheater. Soon after, Garber ended his career as a dancer to concentrate on his visual talents. By the mid-1970s, Graham's personal assistant and eventual heir Ron Protas replaced Garber as her confidant. The Garber Papers focus primarily on Garber's relationship with Martha Graham, but the collection also documents Garber's career as interior designer and art collector.

This collection also includes photographs by Cecil Beaton; personal papers of William C. Kennedy; photographs by Angus McBean; and photographs of Bertram Ross.

## ***Maxine Glorsky Papers Relating to Martha Graham, 1940-2019***

<https://lccn.loc.gov/2017563970>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu020001>

Maxine Julie Glorsky (b. October 26, 1940, Toms River, NJ) is an award-winning stage manager and lighting designer. She started her career in stage management at the Jacob's Pillow Festival during the summers of 1960 to 1963. At the same time Glorsky also studied dance at the Martha Graham studio. During the 1960s Glorsky also worked with the American Ballet Theatre and the Alvin Ailey American Dance Theater. In 1971 she and her partners Beverly Emmons and William Hammond co-founded and directed the Technical Assistance Group (TAG) Foundation, Ltd., a non-profit service organization for dance and theatre. She received the Del Hughes Lifetime Achievement Award from the Stage Managers' Association, and she is currently serving as production stage manager for the Lar Lubovitch Dance Company. The collection focuses on her relationship with the Martha Graham Dance Company as its stage manager during the 1970s and early 1980s. It also incorporates substantial material from Jean Rosenthal, Graham's lighting designer during the 1940s and 1950s.

This collection includes Jean Rosenthal lighting design materials.

## **Arthur Gold and Robert Fizdale Collection of Music Manuscripts, 1948-1962**

<https://lccn.loc.gov/2020570063>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu020023>

Arthur Gold (b. February 6, 1917, Toronto, Ontario; d. January 3, 1990, New York, NY) and Robert Fizdale (b. April 12, 1920; d. December 6, 1995) were two pianists who met while studying at the Juilliard School. In 1944 they formed a duo that continued until their retirement in 1982. During the 1950s and 1960s, they were active concert performers in the United States and in Europe. They were well known among American and European composers, and they commissioned several important duo-piano works. The collection includes manuscript scores by

Georges Auric, Luciano Berio, Paul Frederic Bowles, Francis Poulenc, Henri Sauguet, and Germaine Tailleferre, several of them having written dedications to the pianists.

This collection also includes scores by Francis Poulenc and Henri Sauguet, as noted above.

## ***Franko Goldman Family Papers, 1886-1972***

<https://lccn.loc.gov/2010563515>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010025>

The Franko Goldman Family Papers are primarily related to the professional lives of brothers Sam Franko (b. January 20, 1857, New Orleans, LA; d. May 6, 1937, New York, NY) and Nahan Franko (b. July 23, 1861, New Orleans, LA; d. May 7, 1930, Amityville, NY), their nephew Edwin Franko Goldman (b. January 1, 1878, Louisville, KY; d. February 21, 1956, New York, NY), and his son Richard Franko Goldman (b. December 7, 1910, New York, NY; d. January 19, 1980, Baltimore, MD). Sam and Nahan were violinists and conductors; Edwin was a bandmaster and band composer; and Richard was a bandmaster, composer, educator, and music critic. The collection includes correspondence from prominent musical figures, a selection of other writings, photographs of Richard Franko Goldman, the Goldman Band, and various other musicians, and six scrapbooks belonging to Sam Franko that contain manuscript notes and commentaries and other ephemera relating to his life and career.

This collection includes Aaron Copland correspondence and Henry Cowell correspondence.

## **Jack Gottlieb Papers, 1930s-2005**

<https://lccn.loc.gov/2016570637>

Jack Gottlieb (b. October 12, 1930, New Rochelle, NY; d. February 23, 2011, New York, NY) was an American composer and an authority on the influence of Jewish popular, folk, theatrical, and liturgical music traditions on the rise of American popular music. Gottlieb was a leading authority on the music of Leonard Bernstein; from 1958 to 1966 Gottlieb was Bernstein's assistant at the New York Philharmonic, and in 1977 he became publications director of Bernstein's organization, Amberson Enterprises. Gottlieb studied with Karol Rathaus at Queens College, with Irving Fine at Brandeis University, and with Burrill Phillips and Robert Palmer at the University of Illinois; he also studied with Aaron Copland and Boris Blacher at the Berkshire Music Center. Gottlieb was the editor of several books by Bernstein including *Young People's Concerts*, and he also edited *Prelude, Fugue & Riffs*, the Bernstein newsletter. Gottlieb composed many large scale works, such as *Articles of Faith*, one-act operas *Tea Party* and *The Canterville Ghost*, numerous songs, chamber music pieces for instrumental and vocal combinations, and a large body of synagogue music. In 1993, Gottlieb became the first recipient of the Ahad Ha'am Award from the Center for Jewish Creativity & Culture. For the 2010/2011 season the New York Philharmonic named him the Leonard Bernstein Scholar-in-Residence. The collection documents Gottlieb's life and career, including his relationship to Leonard Bernstein and other members of the Bernstein circle.

This collection also includes Leonard Bernstein materials.

## *Morton Gould Papers, 1920-1996*

<https://lccn.loc.gov/2006569275>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010028>

The papers of American composer, conductor, arranger, and pianist Morton Gould (b. December 10, 1913, New York, NY; d. February 21, 1996, Orlando, FL) contain music, including holograph and copyist manuscripts, printed scores, orchestral parts, lyric sheets, and sketches of Gould's compositions and arrangements; correspondence from friends and associates; business papers, including comprehensive G. Schirmer works lists that identify Gould's published and unpublished arrangements; writings by and about Gould; photographs; scrapbooks; programs, clippings, and promotional materials related to his career; and financial and legal documents.

This collection includes Leonard Bernstein correspondence and Jerome Robbins correspondence.

## *Martha Graham Collection, 1896-2003*

<https://lccn.loc.gov/2010561026>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010008>

Martha Graham (b. May 11, 1894, Allegheny, PA; d. April 1, 1991, New York, NY), dancer, choreographer, teacher, and company director, was a pioneer in the establishment of American modern dance and one of the principal choreographers of the twentieth century. In a career spanning more than seven decades, she developed her own movement technique and produced more than 180 choreographic works. She was also well-known for her innovative collaborations with such artists as sculptor Isamu Noguchi, lighting designer Jean Rosenthal, and composers Aaron Copland, Samuel Barber, Norman Dello Joio, Robert Starer, William Schuman, and Louis Horst. The Graham Collection is comprised of materials that document Graham's career and trace the history of the development of the Martha Graham Dance Company and the Martha Graham School of Contemporary Dance.

This collection includes Samuel Barber scores and correspondence, Aaron Copland scores and photographs, Gian Carlo Menotti scores and correspondence, and Jean Rosenthal lighting design materials.

## *Maxine Glorsky Papers Relating to Martha Graham, 1940-2019*

See entry above alphabetized under Glorsky

## Edward Greenfield Collection, 1950-1958

<https://lccn.loc.gov/2016570566>

Edward Greenfield (b. July 20, 1928, Westcliff-on-Sea, Essex; d. July 1, 2015, London, England) was an English music critic and writer on music whose career with the *Guardian* spanned from 1964 to 1993. He was also a regular contributor to *Gramophone* and a familiar radio voice, to which he would add the co-editorship of what later became the *Penguin Record Guide*. Besides his book on Puccini (1958), Greenfield also published studies of Joan Sutherland (1972) and André Previn (1973). This collection contains research materials on Puccini.

## Serge Grigoriev / Ballets Russes Archive, 1909-2009

<https://lccn.loc.gov/2010561019>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010001>

Serge Grigoriev (b. October 5, 1883, Tichvin, Russia; d. June 28, 1968, London, England) studied ballet at the Imperial Theatre School in Saint Petersburg. In 1909, Serge Diaghilev appointed him as company régisseur (rehearsal director) for the first Paris season of his Ballets Russes. Grigoriev remained in this position until Diaghilev's death in 1929. Upon the formation of Colonel W. de Basil's Ballets Russes de Monte Carlo, Grigoriev served once again as régisseur, remaining with the company until its dissolution in 1952. During the 1950s, Grigoriev and his wife, dancer Lubov Tchernicheva, staged revivals of Fokine ballets for Sadler's Wells Ballet (later known as the Royal Ballet), the London Festival Ballet, and La Scala, and oversaw rehearsals for Massine ballets. The Serge Grigoriev / Ballets Russes Archive is comprised of materials that document Serge Grigoriev's career with the Ballets Russes de Serge Diaghilev and the Ballets Russes de Monte Carlo.

This collection includes photographs of and writings about Serge Diaghilev; Serge Lifar photographs; and Vaslaw Nijinsky photographs.

## Oscar Hammerstein II Collection, 1847-2000

<https://lccn.loc.gov/2014565649>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018003>

Oscar Hammerstein II (b. July 12, 1895, New York, NY; d. August 23, 1960, Doylestown, PA) was an American librettist, lyricist, producer, director, publisher, and the grandson of impresario Oscar Hammerstein I. Among his most important work were the lyrics for *Show Boat* (with music by Jerome Kern) and the lyrics for eleven shows written with Richard Rodgers, beginning with *Oklahoma!* (in 1943) and ending with *The Sound of Music* (in 1959). The collection, which contains materials relating to Hammerstein's life and career, includes correspondence, lyric sheets and sketches, music, scripts and screenplays, production materials, speeches and

writings, photographs, programs, promotional materials, printed matter, scrapbooks, clippings, memorabilia, business and financial papers, awards, and realia.

This collection includes Stephen Sondheim correspondence and James Whale *Show Boat* materials.

## ***Roy Harris Papers, 1893-1998***

<https://lccn.loc.gov/2010562511>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010029>

Roy Harris (b. February 12, 1898, Lincoln County, OK; d. October 1, 1979, Santa Monica, CA) was an American composer known for his music on American subjects. He studied at the University of California, Berkeley, and with Arthur Bliss, Arthur Farwell, and Nadia Boulanger. During the course of his career he taught at a number of American colleges and universities including Mills College, Westminster Choir College, the Juilliard School, the University of California, Los Angeles, and California State University, Los Angeles. Harris's compositions included works for orchestra (including at least 18 symphonies), band, solo voice, chorus, and chamber ensembles; he co-founded the American Composers Alliance.

This collection includes John Cage correspondence.

## **Erick Hawkins and Lucia Dlugoszewski Papers, 1909-2002**

<https://lccn.loc.gov/2006560688>

Erick Hawkins (b. April 23, 1909, Trinidad, CO; d. November 23, 1994, New York, NY) was a choreographer, dancer, and founder of the Erick Hawkins Dance Company. He was a member of Lincoln Kirstein's American Ballet from 1935 to 1937, and a member of Martha Graham's dance troupe from 1939 to 1951, the first male dancer in the company. He left the company in 1951 to open his own dance school, and began the Erick Hawkins Dance Company in 1957. His styles of dance included references to American folk idiom and to abstract expressionism, with frequent references to eastern theatrical style. He often collaborated with composer, writer, and choreographer Lucia Dlugoszewski (b. June 16, 1925, Detroit, MI; d. April 11, 2000, New York, NY), whom he married in 1962. Dlugoszewski was known for her experimental compositions and often created her own percussion instruments, including the timbre piano. She was the first woman to receive the Koussevitzky International Recording Award (for *Fire Fragile Flight*). The collection consists of materials pertaining to Hawkins, Dlugoszewski, and the Erick Hawkins Dance Company, including holograph dance notebooks, music scores, photographs, correspondence, business papers, writings, and programs.

This collection also includes Aaron Copland scores and correspondence, Henry Cowell scores and correspondence, Lou Harrison scores and correspondence, Lincoln Kirstein correspondence, Ned Rorem correspondence, and Virgil Thomson scores and correspondence.

## *Hans Heinsheimer Collection, 1915-1990*

<https://lccn.loc.gov/2006560741>

Music publishing executive and author Hans Heinsheimer (b. September 25, 1900, Karlsruhe, Germany; d. October 12, 1993, New York, NY) began his career in Austria, becoming head of the opera department of the Viennese music publisher Universal Edition. He was on a business trip to the United States at the time of the Austrian Anschluss in 1938, and he stayed in America, working first for music publisher Boosey and Hawkes and later becoming vice president of G. Schirmer, Inc. He managed publications of Leonard Bernstein, Gian Carlo Menotti, and Samuel Barber.

The collection includes Samuel Barber materials.

## **Jerry Herman Collection, 1950-2003**

<https://lccn.loc.gov/2006560772>

Jerry Herman (b. July 10, 1931, New York, NY; d. December 26, 2019, Miami, FL) was a composer and lyricist of Broadway musicals. He found particular success in the 1960s with *Hello, Dolly!* and *Mame*, but his style seemed somewhat out-of-step with the turbulent 1970s, although he and many others regard his score for *Mack and Mabel* (1974) as his best. He found renewed success with *La Cage aux Folles* (1983). The collection includes scripts, various drafts; personal papers, business papers, programs; clippings and press materials; calendars, datebooks, notebooks, appointment books, notepads; photographs, scrapbooks, artwork, posters; recordings; and other items.

The collection also includes Jerome Lawrence materials, Harvey Fierstein materials, and Arthur Laurents materials.

## *Harriet Hctor Collection, 1917-1972*

<https://lccn.loc.gov/2006568178>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010013>

Harriet Hctor (b. September 25, 1905, Hoosick Falls, NY; d. June 9, 1977, Arlington, VA) was a dancer on Broadway and in films during the 1920s, 1930s and early 1940s. She began dance lessons at age twelve and at seventeen she began performing in vaudeville with the Keith/Orpheum Circuit. In 1926, Hctor began a life-long dance partnership with William Holbrook. The collection contains materials that document Harriet Hctor's professional life as a vaudeville, Broadway, and film dancer. It also contains items related to the Harriet Hctor Ballet School in Boston, which she founded in 1945.

This collection includes Ted Shawn correspondence.



## **Lester Horton Dance Theater Collection, 1918-1996**

<https://lccn.loc.gov/2003682045>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu005003>

Lester Horton (b. January 23, 1906, Indianapolis, IN; d. November 2, 1953, Los Angeles, CA) was an American choreographer, dancer, and teacher. His initial interest in movement was inspired by Native American dance and by performances of modern dancers such as Ruth St. Denis and Ted Shawn and the Denishawn Dancers. Throughout his career, Horton combined dance and drama into complete theatrical experience. He was intimately involved in creating all aspects of a production: costumes, sets, lighting, and music as well as scenarios and choreography. Lester Horton and several partners founded the Dance Theater, a modern dance company, in Hollywood, California, in 1946. Dance Theater was also home to a school which featured dance classes for children and adults. After the partnership dissolved in 1950, Horton maintained Dance Theater with the assistance of business manager Frank Eng, mounting several successful seasons until his death in 1953. Eng sustained the theater for seven more years before closing its doors in 1960. The collection documents Horton's personal and professional life as well as the activities of the Lester Horton Dance Theater.

This collection also includes Alvin Ailey correspondence, William Bowne correspondence and costume designs, Merce Cunningham correspondence, Frank Eng writings, correspondence, and papers, and Michio Ito correspondence.

## **Larry Warren Collection on Anna Sokolow and Lester Horton, 1930-2009**

<https://lccn.loc.gov/2014572418>

Larry Warren (1932-2009) was a dance biographer, choreographer, teacher, and director. He wrote two dance books, *Lester Horton: Modern Dance Pioneer* (1991) and *Anna Sokolow: The Rebellious Spirit* (1998). The collection primarily documents the life and career of American dancers, Anna Sokolow (b. February 9, 1910, Hartford, CT; d. March 29, 2000, Manhattan, NY) and Lester Horton (b. January 23, 1906, Indianapolis, IN; d. November 2, 1953, Los Angeles, CA). It contains photographs, programs, clippings, correspondence, business and personal papers, publications about Anna Sokolow, music, oral histories, and scrapbooks. One box contains photographs, costume designs, programs and publicity, clippings and articles on Lester Horton.

This collection includes Lester Horton materials, as noted above.

## ***George S. Kaufman and Anne Kaufman Schneider Papers, circa 1892-1998***

<https://lccn.loc.gov/2006568229>



Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu014003>

George S. Kaufman (b. November 16, 1889, Pittsburgh, PA; d. June 2, 1961, New York, NY) was a playwright, director, producer, humorist, and drama critic. His daughter, Anne Kaufman Schneider (b. June 23, 1925), is a patroness of the arts, and has been the executrix of his estate and works since 1961. The papers consist of materials related to Kaufman's life and career and to productions of his plays in the four decades following his death, which were managed by Schneider.

This collection includes Eva Le Gallienne photographs and clippings.

## *Louis Kaufman Collection, 1925-2008*

<https://lccn.loc.gov/2006560200>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011008>

Louis Kaufman (b. May 10, 1905, Portland, OR; d. February 9, 1994, Los Angeles, CA) was a violinist noted for his performances on the soundtracks of more than 500 films as well as for his chamber music performances with an array of extraordinary string players including Pablo Casals, Mischa Elman, Jascha Heifetz, Fritz Kreisler, and Gregor Piatigorsky. His wife, pianist Annette Lebole Kaufman served as his accompanist for more than fifty years. The collection contains materials related to the Kaufmans' personal lives and professional careers.

This collection includes Samuel Barber materials; Aaron Copland correspondence and subject files; David Diamond correspondence; Dimitri Mitropoulos correspondence; Daniel Pinkham correspondence and subject files; Francis Poulenc photographs and subject files; Henri Sauguet correspondence; and Alice B. Toklas correspondence.

## *Danny Kaye and Sylvia Fine Collection, 1918-1992*

<https://lccn.loc.gov/2006560770>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012007>

Danny Kaye (b. January 18, 1911, Brooklyn, NY; d. March 2, 1987, Los Angeles, CA) was an actor, singer, dancer, comedian, and humanitarian. He appeared in 17 films, on Broadway, on television, and in a variety of concert settings. He was married to Sylvia Fine (b. August 29, 1913, Brooklyn, NY; d. October 29, 1991, New York, NY), a lyricist, composer, writer, lecturer, and producer. The collection includes manuscript and printed music, scripts, correspondence, business and financial papers, promotional and publicity materials, speeches, oral history transcripts, photographs and iconography, programs, posters, clippings, honors, and realia.

This collection includes Rupert Allan correspondence, Claudette Colbert correspondence and photographs, Frank McCarthy correspondence, and Oliver Smith correspondence.

## Florence Klotz Costume Designs, 1971-1985

<https://lccn.loc.gov/2015667105>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018005>

Florence Klotz (b. October 28, 1920, Brooklyn, NY; d. November 1, 2006, Manhattan, NY) was a costume designer noted for her work on Broadway as well as in Hollywood. Among her collaborators were Jerome Robbins and Harold Prince; all six of her Tony Awards were for shows directed by Prince. The collection contains finished designs, sketches, fabric samples, notes, measurement cards, and related research materials for five Broadway productions and one film adaptation: *Follies* (1971), *Grind* (1985), *A Little Night Music* (1973; film, 1977), *On the Twentieth Century* (1978), and *Pacific Overtures* (1976).

As noted above, this collection also includes materials for three shows by Stephen Sondheim: *Follies*, *A Little Night Music*, and *Pacific Overtures*.

## Erich Wolfgang Korngold Collection, 1889-1967

<https://lccn.loc.gov/2006579403>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu020003>

Erich Wolfgang Korngold (b. May 29, 1897, Brno, Moravia; d. November 29, 1957, Hollywood, CA) was a composer, conductor, and pianist noted for his orchestral works, operas, concertos, film scores, piano music, and chamber music. As a remarkable child prodigy, at 11 years old he composed his first ballet, *Der Schneemann*; at 14 years old, his first orchestral work the *Schauspiel Ouvertüre*; and at 17 years old, his first operas, *Der King des Polycrates* and *Violanta*. He wrote the scores for sixteen Hollywood films, winning two Oscars for scores for *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). Among his other film achievements were scores for *Juarez* (1939), *The Sea Hawk* (1940), and *Kings Row* (1942). After World War II Korngold returned to working in more traditional genres of classical music, with his *Concerto for Cello* (1946), *Symphonic Serenade for String Orchestra* (1947), and *Symphony in F Sharp* (1947-1952).

This collection includes Dimitri Mitropoulos correspondence.

## Andre Kostelanetz Collection, 1922-1984

<https://lccn.loc.gov/2006560769>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu016011>

Andre Kostelanetz (b. December 22, 1901, Saint Petersburg, Russia; d. January 13, 1980, Port-au-Prince, Haiti) was an American conductor, arranger, and pianist. He was known for juxtaposing popular music with classical repertoire in his radio broadcasts and concert performances which included some of the world's leading orchestras. The collection, which documents Kostelanetz's life and 50-plus-year career in the United States, contains musical

arrangements, correspondence, subject files, business papers, programs, scrapbooks, clippings, scripts, cue cards, and photographs spanning from 1922 to 1984, with the bulk of materials dating from 1935 to 1979. It also includes materials related to the career of Kostelanetz's first wife, soprano Lily Pons.

This collection includes Leonard Bernstein correspondence and photographs; Aaron Copland correspondence, scores, subject files, and photographs; and Virgil Thomson correspondence.

## *Serge Koussevitzky Archive, 1880-1978*

<https://lccn.loc.gov/2002604961>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu002008>

Serge Koussevitzky (b. July 26, 1874, Vishniy Volochek, Russia; d. June 4, 1951, Boston, MA) was an innovator and visionary in his roles as a composer, music director, music publisher, recording artist, champion of contemporary music, and supporter of musicians' rights. He founded the Berkshire Music Center (now Tanglewood Music Center) in 1940, and as conductor of the Boston Symphony Orchestra from 1924 to 1949, he championed the music of American composers. The archive includes correspondence, personal and business papers, photographs, writings, clippings, scrapbooks, programs, and other materials which serve as a record of Koussevitzky's life and career, and document some of the most significant aspects of twentieth-century music.

This collection includes Samuel Barber correspondence and subject files; Benjamin Britten correspondence and subject files; Aaron Copland correspondence, subject files, photographs, and writings; and David Diamond correspondence and subject files.

## *Boris Koutzen Collection, 1889-2005*

<https://lccn.loc.gov/2006560665>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011001>

Boris Koutzen (b. April 1, 1901, Uman, Russia; d. December 10, 1966, Mount Kisco, NY) was a violinist, composer, conductor and teacher. He played in the Moscow Symphony Orchestra, the Philadelphia Orchestra, and the NBC Symphony Orchestra. He taught at the Philadelphia Conservatory and at Vassar College. The collection contains printed and photocopied manuscript music scores, negative photostats and microfilm of holograph music, correspondence, clippings, periodicals, articles, notebooks, programs, photographs, manuscript and typewritten journals, printed biographical sketches, bound and unbound scrapbooks, and a printed catalog of Koutzen's compositions.

This collection includes Thornton Wilder correspondence.

## Alvina Krause Papers, 1930s-1970s

<https://lccn.loc.gov/2020570057>

Alvina Krause (b. January 28, 1893, New Lisbon, WI; d. December 31, 1981, Bloomsburg, PA) was an American drama teacher and theater director. She entered the Cumnock School of Oratory (later the Northwestern University School of Speech) in 1914. After teaching elocution and girls' athletics in high schools in Colorado and Missouri, Krause returned to Northwestern for her bachelor's degree in speech (1928) and she earned her master's degree there in 1933. During her 34 years at Northwestern, Krause attained the position of associate professor and designed a comprehensive four-year training program in acting. In 1945 Krause and her longtime companion Lucy McCammon leased the Playhouse in Eaglesmere, a popular summer resort town north of Bloomsburg, PA. During the next 20 summers, she directed, or supervised student direction of, 180 plays, including works by Shakespeare, Shaw, Moliere, Chekhov, Ibsen, and Pirandello as well as contemporary plays and musicals. The collection includes photographs, scrapbooks, extensive production critiques, correspondence, sketches, playbills, scripts, clippings, and posters.

## *Alan M. and Sali Ann Kriegsman Collection, 1933-1997*

<https://lccn.loc.gov/2006568174>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu017014>

Alan M. Kriegsman (b. February 28, 1928, Brooklyn, NY; d. August 31, 2012, Washington, D.C.) was chief dance critic for the *Washington Post* and the first dance writer to be awarded a Pulitzer Prize for criticism. He was married to Sali Ann Kriegsman (b. April 16, 1936, New York, NY), a dance historian, writer, critic, editor, advocate, funder, administrator, artistic director, producer, arts presenter, adviser, and teacher with not-for-profit public and private organizations and also independently. The collection spans almost eight decades of materials documenting dance in the United States with paper materials such as clippings and articles, correspondence, institutional records of boards and other meetings, performance and conference programs, photographs, as well as personal papers and tear sheets of Alan M. Kriegsman.

This collection includes Merce Cunningham subject files.

## *Wanda Landowska and Denise Restout Papers, 1843-2002*

<https://lccn.loc.gov/2013568041>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu014002>

Wanda Landowska (b. July 5, 1879, Warsaw, Poland; d. August 16, 1959, Lakeville, CT) was a keyboardist, composer, and teacher best known for revitalizing widespread interest in harpsichord performance in the twentieth century. Denise Restout (b. November 24, 1915, Paris, France; d. March 9, 2004, Lakeville, CT) was a French keyboard teacher, and Landowska's protégé, assistant, editor, and biographer. The collection consists of annotated

scores, correspondence, business papers, writings, photographs, biographical materials, programs, and other materials that document the legacy of Landowska as well as Restout's life and career during more than four decades after Landowska's death.

This collection includes Aaron Copland photographs and correspondence, and Francis Poulenc correspondence, photographs, and scores.

## ***Pearl Lang Papers, 1908-2008***

<https://lccn.loc.gov/2014572403>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018002>

Pearl Lang (b. Pearl Lack, May 29, 1921, Chicago, IL; d. February 24, 2009, New York, NY) was an American dancer, choreographer and teacher. A student of Martha Graham and Louis Horst, her long association with the Martha Graham Dance Company began with her performances as a soloist from 1942 until 1952 and as a guest artist from 1954 until the late 1970s. The collection contains Lang's personal correspondence, business papers, writings on Lang, Yiddish poetry, promotional materials (such as posters, clippings, and programs), photographs, music scores, and notes on choreography, teaching, and music. The collection also includes materials relating to Martha Graham as well as to other choreographers, writers, composers, critics, Yiddish intellectuals, Graham company dancers, and family members and to the Pearl Lang Dance Theatre and the Pearl Lang Dance Foundation.

This collection includes Paul Taylor clippings and Glen Tetley materials.

## ***Herman Langinger Music Publishing Files, 1889-1972***

<https://lccn.loc.gov/2011570509>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011015>

Herman Langinger (b. 1908, Spas, Austria; d. 1979) was a music engraver, printer, and editor for the New Music Society of California and other music publishers. The files contain pre-publication and published music materials, including annotated manuscript and holograph scores, edited score paste-ups, and negative and positive proof copies. Most of the materials are related to the production of Henry Cowell's quarterly publication *New Music* and span the entire period that it was published. In addition to a comprehensive collection of printed editions of *New Music*, the files include financial receipts and notes/corrections relating to publication.

This collection includes John Cage *Amores* materials and Henry Cowell scores and correspondence.

## ***Jonathan Larson Papers, 1978-1996***

<https://lccn.loc.gov/2006560743>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011016>

Jonathan Larson (b. February 4, 1960, Mt. Vernon, NY; d. January 25, 1996, New York, NY) was an American composer, lyricist, playwright, and performer who wrote primarily for the musical theater. He is best remembered for *RENT*, his successful rock musical adaptation of *La Bohème*. The collection contains materials relating to his musicals, musical revues, club acts, films, and dance works, also including *Superbia*, and *tick, tick...BOOM!*.

This collection includes *RENT* materials and Stephen Sondheim correspondence.

## **Arthur Laurents Papers, Circa 1900-2011**

<https://lccn.loc.gov/2012563811>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012022>

Arthur Laurents (b. July 14, 1917, Brooklyn, NY; d. May 5, 2011, Manhattan, NY) was an American playwright, screenwriter and Broadway director. He wrote the books for several landmark Broadway musicals including *West Side Story*, *Gypsy* (which he also directed), and *Hallelujah, Baby!*. As well, he wrote the novel and the screenplay for the film *The Way We Were* and the screenplay for *The Turning Point*. The Laurents papers include scripts for various theatrical works, correspondence, business papers, published and unpublished writings, photographs, biographical materials, datebooks, and other materials.

This collection also includes Leonard Bernstein correspondence and project files; Farley Granger photographs; Tom Hatcher photographs and correspondence; Jerry Herman correspondence and project files; Jerome Robbins correspondence; and Stephen Sondheim correspondence and project files.

## **Marilyn La Vine Collection of Rudolf Nureyev Materials, 1938-1993**

See entry below alphabetized under Nureyev

## ***Minna Lederman Daniel Collection, 1896-1993***

<https://lccn.loc.gov/2009543859>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu009006>

Minna Lederman Daniel (b. March 17, 1896, Manhattan, NY; d. October 29, 1995, Manhattan, NY) was an American writer and editor who specialized in music and dance. A major influence

on twentieth-century music, she was a founding member of the League of Composers, a group of musicians and proponents of modern music. In 1924, she helped launch the League's magazine, *The League of Composers Review* (in 1925 the name was changed to *Modern Music*), which was the first American journal to manifest an interest in contemporary composers. The collection consists of Minna Lederman Daniel's papers, including correspondence, financial and legal papers, writings, clippings, programs, periodicals, and photographs.

This collection includes John Cage correspondence, subject files, and writings; Aaron Copland correspondence and subject files; Merce Cunningham correspondence and subject files; and Virgil Thomson correspondence, subject files, and writings.

## ***Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials, 1893-1996***

See entry below alphabetized under Schnabel

## ***Alan Jay Lerner Papers, 1880-1997***

<https://lccn.loc.gov/2015667104>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu016005>

Alan Jay Lerner (b. August 31, 1918, New York, NY; d. June 14, 1986, New York, NY) was a librettist, screenwriter, lyricist and playwright. He is perhaps best remembered for his collaborations with composer Frederick Loewe, which included *Brigadoon*, *Camelot*, *Gigi*, and *My Fair Lady*. He was a three-time Tony-winner, a three-time Oscar-winner, and a recipient of the Kennedy Center Honors. The Lerner papers include stage scripts and screenplays in multiple drafts, music, correspondence, photographs, writings, programs, biographical materials, clippings and collected lyrics; materials relate to Lerner's well-known projects as well as other more obscure unproduced projects, including *Coco*, *Carmelina*, and *Lolita, My Love*.

This collection includes Leonard Bernstein correspondence, photographs, and *1600 Pennsylvania Avenue* materials.

## **Andrew Lippha Papers**

<https://lccn.loc.gov/2015563154>

Andrew Lippha (b. December 22, 1964, Leeds, England) is an American composer, lyricist, book writer, performer, and producer. Lippha began his musical theater career in the early 1990s, and he wrote his first musical, *John & Jen* in 1993. Subsequent notable successes have been *The Addams Family* and *Big Fish*, for which he wrote both the music and lyrics. The collection includes manuscript scores, musical sketches, lyrics and lyric sketches, librettos, programs, and recordings. Along with materials from his musicals, there are also student works, individual songs, and specialty material.



## *Nikolai Lopatnikoff Collection, 1916-1979*

<https://lccn.loc.gov/2005560887>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu005001>

Composer Nikolai Lopatnikoff (b. March 16, 1903, Revel [now Tallinn], Estonia; d. Oct. 7, 1976, Pittsburgh, PA) studied music at the St. Petersburg Conservatory, prior to leaving Russia with his family at the start of the Russian Revolution of 1917. He lived first in Helsinki and later in Heidelberg, and then in Mannheim, Germany. During the 1920s Lopatnikoff's music began to be performed in Europe as well as in the United States. He moved to London in 1936 and then New York in 1939; he taught at several American institutions. The collection includes manuscript and printed music; correspondence and personal papers; photographs, clippings, and programs; writings by and about Lopatnikoff; and official documents.

This collection includes Aaron Copland correspondence.

## *LOST MUSICALS Production Materials, 1989-2018*

<https://lccn.loc.gov/2016570634>

LOST MUSICALS is a British musical theater project established in 1989 by Ian Marshall Fisher, dedicated to presenting forgotten musicals by well-known American writers. Fisher is an authority on the Golden Age of the American theater, 1930-1960. He has worked in the United States with the estates of Broadway's major theater writers and has directed revivals of musicals by Irving Berlin, George and Ira Gershwin, Alan Jay Lerner, Cole Porter, Stephen Sondheim, Rodgers and Hammerstein, and Kurt Weill, among others. Fisher researches, reconstructs, and directs each show in a production that is as close as possible to its original version. LOST MUSICALS productions have been presented at London's Barbican Centre, the Royal Opera House, Her Majesty's Theatre, and the Victoria & Albert Museum, as well as in the Broadway Theaters in New York.

This collection includes Cole Porter materials and Stephen Sondheim materials.

## *Grace McCrea Papers Relating to Denishawn, 1913-1969*

<https://lccn.loc.gov/2013572143>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018009>

Grace McCrea (b. 1899) was a member of the Denishawn dance company, led by modern dance pioneers Ruth St. Denis (b. January 20, 1879, Newark, NJ; d. July 21, 1968, Los Angeles, CA) and Ted Shawn (b. October 21, 1891, Kansas City, MO; d. January 9, 1972, Orlando, FL). Along with her older sister, Betty McCrea, she performed across the United States in Denishawn's vaudeville and concert tours from 1916 to 1919. The Denishawn School and Dance Company was established in 1915 in Los Angeles; it moved to New York in the 1920s where it ultimately disbanded in 1931. The Grace McCrea papers contain materials largely



documenting performing arts activities of members of the Denishawn company and its founders. Programs, photographs, promotional materials, clippings, and related performance ephemera document the period from about 1913 to the late 1960s. The strength of the collection is in the years from 1916 through the 1920s, the period when Grace and Betty McCrea were artists within the company.

This collection includes Ted Shawn photographs, programs, and writings.

## John Herbert McDowell Papers, 1908-1983

<https://lccn.loc.gov/2006569284>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu020002>

John Herbert McDowell (b. December 21, 1926, Washington, D.C.; d. September 3, 1985, Scarsdale, NY) was a composer of music for ballet and dance. He also composed for film, television, and theater. His interest in music and theatre developed early, and he became deeply involved with the emerging Judson Church Dance Theatre and New York Poets Theatre. McDowell also collaborated with La Mama Experimental Theatre Club through the late 1970s, and worked with dancers/choreographers such as James Waring, Paul Taylor, and Elaine Summers throughout his career. The collection contains his holograph scores and sketches, as well as programs, scripts, correspondence, and photographs. Materials about and music created for the Judson Dance Theater and the Paul Taylor Dance Company are significant in this collection.

This collection also includes Joe Cino subject files; Samuel R. Delany *Orchid* materials; Maria Irene Fornes materials relating to *The Successful Life of 3*; Fred Herko subject files; H.M. Koutoukas subject files and writings; Frank O'Hara writings; Yvonne Rainer subject files; Gertrude Stein writings; Paul Taylor correspondence, programs, and subject files; Huncie Voelcker writings; and James Waring correspondence, programs, and subject files.

## John McGlinn Collection, 1890s-2010

<https://lccn.loc.gov/2014565647>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018017>

John McGlinn (b. September 18, 1953, Bryn Mawr, PA; d. February 14, 2009, New York, NY) was an American conductor and musical historian best known for his reconstructions, performances, and recordings of original Broadway orchestrations, including *Show Boat* and *Anything Goes*. The John McGlinn Collection primarily consists of scores and parts for original Broadway orchestrations compiled, edited, and (in some cases) discovered by McGlinn over the course of his career. These include full scores for both complete shows and individual numbers from them, along with a variety of popular songs and other vocal or instrumental works.

This collection also includes Cole Porter scores and libretti.

## **Carmen McRae Collection of Musical Arrangements and Other Materials, 1931-1993**

<https://lccn.loc.gov/2012563814>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu013004>

Carmen McRae (b. April 8, 1920, New York, NY; d. November 10, 1994, Beverly Hills, CA) was an American jazz vocalist, pianist, recording artist and songwriter. She regarded Billie Holiday as her most significant influence, and McRae, in turn, became one of the most influential jazz singers of the twentieth century. Her international performing career spanned more than fifty years; she recorded more than sixty albums. The collection chiefly consists of manuscript scores, parts, lead sheets, and annotated sheet music for approximately 800 songs. There is also a small amount of correspondence, photographs, song lists, program notes, and promotional materials.

This collection also includes Ralph Burns arrangements.

## ***Nikolay Karlovich Medtner Papers, 1826-1954***

<https://lccn.loc.gov/2011570510>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011018>

Nikolay Karlovich Medtner (b. January 5, 1880, Moscow, Russia; d. November 13, 1951, London, England) was a pianist and composer. He studied at the Moscow Conservatory, becoming a professor there before he was thirty years old. He left Russia in the 1920s, settling for a time in Berlin and then in Paris before moving to London in 1936 where he lived for the remainder of his life. He produced a significant body of compositions, all of which involved the piano. He was a younger contemporary of Rachmaninoff and Scriabin, and for much of the twentieth century occupied a position of relative obscurity among pianist/composers, but from the mid-1970s on, interest in Medtner and his compositions has increased significantly. The collection documents Medtner's personal life and career.

This collection includes Kaikhosru Shapurji Sorabji correspondence.

## ***David Merrick Collection, 1956-1970***

<https://lccn.loc.gov/2006560771>

David Merrick (b. November 27, 1911, St. Louis, MO; d. April 26, 2000, London, England) was a theatrical producer, responsible for the success of many Broadway musicals, among them, *Breakfast at Tiffany's*, *Hello, Dolly!*, *Gypsy*, *Oliver!*, and *Promises, Promises*. His work won eleven Tony Awards during a career that spanned six decades; he also produced four films. This collection includes musical performance materials for fourteen Broadway musicals; prompt scripts for eighteen plays and musicals, many with lighting plots, property plots, and similar

materials laid in; scripts for approximately 400 plays, musicals, and films submitted to Merrick for consideration.

This collection includes Lionel Bart materials.

## ***Gilbert Miller Papers, 1916-1981***

<https://lccn.loc.gov/2006560744>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu009015>

Gilbert Miller (b. July 3, 1884, New York, NY; d. January 2, 1969, New York, NY) was an American producer and theater owner. The papers consist of theater production materials related to Miller's life and career that provide insights into his work as a manager, producer, and advocate for the theater. They include correspondence, photographs, contracts, scripts, speeches, scenic floor plans, scenic and costume renderings, clippings, programs, and other materials that convey Miller's theatrical influences, personal connections, and professional accomplishments.

This collection includes Noel Coward correspondence and Michael Redgrave correspondence.

## ***Modern Music Archives, 1909-1983***

<https://lccn.loc.gov/2006571033>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012004>

The League of Composers was founded in New York in 1923 to promote American composers and introduce audiences to the best in new music through high quality performances. Its quarterly journal, *Modern Music*, was published from 1924 to 1946 and edited by Minna Lederman Daniel. Initially called the *League of Composers' Review*, the name was changed to *Modern Music* in 1925. It is one of the most distinguished collections of criticism and scholarship concerning early twentieth-century musical arts. The archives contains materials documenting the cessation of *Modern Music*, correspondence, financial and budget documents, fundraising and promotional materials, clippings, committee meeting minutes, photographs and artwork, stage and costume designs, contemporary concert and festival programs, scrapbooks (preserved on microfilm), publications of the League, and writings by Minna Lederman Daniel.

This collection includes Aaron Copland correspondence, Henry Cowell correspondence, Lincoln Kirstein correspondence, and Virgil Thomson correspondence.

## ***Moldenhauer Archives at the Library of Congress, circa 1000-circa 1990***

<https://lccn.loc.gov/2004567911>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu003012>

Hans Moldenhauer (b. December 13, 1906, Mainz, Germany; d. October 19, 1987, Spokane, WA) was a musicologist, pianist, music collector, and mountain climber. Moldenhauer emigrated to the United States in 1938, settled in mountainous Spokane, WA, in 1939; he served in the U.S. Mountain Troops during World War II. In 1942, as he embarked upon a musical career in collecting, performance, and writing; he founded the Spokane Conservatory. Over the course of forty years he established the Moldenhauer Archives, which consist primarily of music (chiefly manuscript), correspondence, photographs, sound recordings, books, newspaper clippings, printed programs, drawings, and engravings. They span years from the Middle Ages to the late twentieth century, and include documents of composers, musicians, and literary figures, among others.

This collection includes Frank Wedekind material.

## *George Moss Collection*

Finding aid: [https://findingaids.loc.gov/exist\\_collections/ead3pdf/music/mu2005.wp.0028.pdf](https://findingaids.loc.gov/exist_collections/ead3pdf/music/mu2005.wp.0028.pdf)

The George Moss Collection was given to the Library of Congress in 1996 by Fairleigh Dickinson University. Originally, the collection contained approximately 5,000 78-rpm discs, nearly 550 cylinders, several phonographs, record catalogs, and twelve boxes of sheet music. All of the items in the Music Division's George Moss Collection are piano-vocal scores dating from the years 1885 to 1935 with the bulk of the materials dating from the years 1900 to 1925.

This collection includes Cole Porter scores.

## *Daniel Nagrin Collection, Circa 1920-2006*

<https://lccn.loc.gov/2013568040>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu014001>

Daniel Nagrin (b. May 22, 1917, New York, NY; d. Dec. 29, 2008, Tempe, AZ) was an American dancer, choreographer, teacher, and writer. His teachers included Martha Graham. In addition to his work as a modern dancer, he also appeared in several important Broadway musicals. The collection contains materials relating to Nagrin's life and career, in addition to a significant amount of materials related to Nagrin's first wife, dancer, choreographer, teacher, and theater director Helen Tamiris (1905-1966).

This collection includes Merce Cunningham correspondence and photographs; Bill T. Jones correspondence and photographs; and Barton Mumaw correspondence.

## ***Bronislava Nijinska Collection, 1891-1972***

<https://lccn.loc.gov/2013572147>

Bronislava Nijinska (b. January 8, 1891 [December 27, 1890], Minsk, Russia; d. February 21, 1972, Pacific Palisades, CA) was a dancer, teacher, and a significant contributor to the development of twentieth-century ballet choreography. Nijinska studied ballet at the school of the Maryinsky Theater of Saint Petersburg, along with her celebrity brother, Vaslaw Nijinsky. She was a dancer in the Ballets Russes de Serge Diaghilev where she created a number of roles in ballets by Michel Fokine and Nijinsky. The collection contains manuscripts, books, diaries, choreographic notebooks, correspondence, moving image materials, music scores, photographs, posters, programs, set designs, costume designs, and scrapbooks.

This collection includes Jean Cocteau materials and Vaslaw Nijinsky materials.

## **Marilyn La Vine Collection of Rudolf Nureyev Materials, 1938-1993**

<https://lccn.loc.gov/2013572148>

Marilyn La Vine, a long-time Nureyev fan, organized the materials and contributed a chronology and biographical essay. The collection is a comprehensive collection of programs, photographs, periodicals, newspaper clippings, publicity materials, publications, and scrapbooks that document Nureyev's professional career as an internationally acclaimed dancer, actor, company director, and choreographer. It documents Nureyev's performances and productions in numerous programs and souvenir programs, which provide details on the collaborators, including Frederick Ashton, Erik Bruhn, Natalia Makarova, and Mikhail Baryshnikov. The photographs also document his associations with ballerina and long-time partner, Margot Fonteyn and his appearances with the Martha Graham Dance Company. The collection also includes programs and articles unrelated to Nureyev, but corresponding to other key figures in the dance world.

This collection includes Rudolf Nureyev materials, as noted above.

## ***Ruth Page Correspondence on Billy Sunday, 1944-1960***

<https://lccn.loc.gov/2006560613>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu016001>

This collection consists primarily of correspondence between Ruth Page and her husband Thomas Hart Fisher and composer Remi Gassmann, relating to Page's ballet *Billy Sunday* (1948). Page (b. March 22, 1899, Indianapolis, IN; d. April 7, 1991, Chicago, IL) was an American dancer-choreographer and company director. Remi Gassmann (b. December 30, 1908, St. Mary's, KS; d. March 2, 1982, Strasbourg, France) was a composer, critic, educator, and pianist who was contracted to create the music score for Page's ballet. Other letters to

Gassmann from this period and a small number of programs and press clippings related to Page's and Gassmann's careers round out the collection.

This collection includes Lincoln Kirstein correspondence.

## ***Victoria Phillips Collection, 1914-2011***

<https://lccn.loc.gov/2014572417>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018019>

Victoria Phillips (b. June 4, 1960, Boston, MA) received her Ph.D. from Columbia University. She specializes in Cold War history, United States cultural diplomacy, and international relations. Phillips created and directs Columbia University's Cold War Archival Research Project (CWAR), which takes advanced undergraduate and graduate students to archives in the United States and Europe in order to develop new scholarship on the cultural Cold War. The collection includes materials assembled by the scholar during her doctoral research and other curatorial and research projects. Most of the 3,900-plus items are reproductions of newspaper articles, correspondence and financial reports, photographs, publications, interview notes and transcripts, and FBI files on artists and public figures.

This collection includes Joseph Gifford interview and photographs.

## **Cole Porter Collection, 1912-1957**

<https://lccn.loc.gov/2006560616>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu009008>

Cole Porter (b. June 9, 1891, Peru, IN; d. October 15, 1964, Santa Monica, CA) was an American musical theater composer and songwriter. He enjoyed great success on Broadway beginning in the late 1920s, and later in Hollywood as well. Porter wrote the lyrics as well as the music for his songs, many of which are noted for their witty and urbane lyrics, and many of which have become enduring standards. The collection provides an invaluable look at Porter's creative process and represents a large percentage of his output, particularly of his later works. The collection primarily contains music manuscripts (holograph and copyist), lyric sheets and published music.

## ***Harold Prince Papers, 1935-2010***

<https://lccn.loc.gov/2013568046>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu014005>

Harold Prince (b. January 30, 1928, New York, NY; d. July 31, 2019, Keflavik, Iceland) was a theater producer and director, known for his work on some of the most significant Broadway musicals of the twentieth century including *Cabaret*, *Evita*, *Fiddler on the Roof*, *A Little Night*

*Music, The Phantom of the Opera, Sweeney Todd, and West Side Story.* During his career which spanned six decades, he won 21 Tony Awards, more than any other individual. The papers consist chiefly of personal correspondence and Prince's annotated copies of scripts for the shows he directed.

This collection includes Cecil Beaton correspondence, Marlene Dietrich correspondence, Fred Ebb correspondence, and Larry Kramer correspondence.

## ***Sergei Rachmaninoff Archive, 1872-1992***

<https://lccn.loc.gov/2014571125>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu015003>

Sergei Rachmaninoff (b. April 1, 1873, Oneg, near Sambov, Russia; d. March 28, 1943, Beverly Hills, CA) was a Russian composer, virtuoso pianist, and conductor. He graduated from the Moscow Conservatory in 1892 and for the next 25 years he pursued a career as a performer, touring widely in Europe and the United States. He left Russia following the Revolution in 1917, settling in New York in 1918. The Rachmaninoff Archive contains material related to his life and career after he and his family established themselves in the United States. Of particular importance are Rachmaninoff's holograph music manuscript scores and sketches, representing his compositional process and creative thought during the last half of his life. There are also reviews, biographical articles and clippings, awards, honors and presentation volumes, concert programs, promotional materials, scrapbooks, financial papers, realia, and published books and journals held within the personal library of Rachmaninoff and his family.

This collection includes Henry Cowell correspondence.

## **Richard Robbins Collection, 1976-2001**

<https://lccn.loc.gov/2006569287>

Richard Robbins (b. December 4, 1940, South Weymouth, MA; d. November 7, 2012, Rhinebeck, NY) was an American composer. He attended the New England Conservatory of Music, studied piano with Howard Goding, then studied in Vienna with Hilda Langer-Rühl, going on to become the director of the Music School at Rivers. He is well known for his evocative film scores for the films of Ismail Merchant and James Ivory. This collection consists of music, scripts, articles, papers and research, audio-visual material, pictures, programs, and posters, mostly relating to the scores for the following films: *Bail Jumper, Ballad of the Sad Café, The Bostonians, Cotton Mary, The Europeans, Heat and Dust, House Guests, Howard's End, In the Gloaming, Jane Austen in Manhattan, Jefferson in Paris, Maurice, Mr. And Mrs. Bridge, Place Vendome, The Proprietor, Remains of the Day, A Room with a View, Roseland, Slaves of New York, Soldier's Daughter, Street Musicians in Bombay, Surviving Picasso, and Via Crucis.*



## *Richard Rodgers Collection, 1917-1980*

<https://lccn.loc.gov/2003561025>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu002002>

Composer Richard Rodgers (b. June 28, 1902, New York, NY; d. December 30, 1979, New York, NY) is best known for the musicals he wrote with Lorenz Hart (including *A Connecticut Yankee*, *On Your Toes*, *The Boys from Syracuse*, and *Pal Joey*) and Oscar Hammerstein II (including *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*). Rodgers also composed film and television music (notably, the score for *Victory at Sea*). The collection consists predominantly of Rodgers' music holographs--sketches, vocal scores (many with lyric sheets included) and short scores. In addition, the collection includes full scores for eight of the Rodgers and Hammerstein shows. A small number of programs, photographs, miscellaneous papers, and a few miscellaneous items are also included.

This collection includes Lorenz Hart project files.

## *Artur Rodzinski Collection, 1868-1989*

<https://lccn.loc.gov/2006577403>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu009012>

Artur Rodzinski (b. January 2, 1892, Spalato, Dalmatia [now Croatia]; d. November 27, 1958, Boston, MA) was a Polish-American conductor who specialized in opera and symphonic music. Rodzinski began his music career as a choral conductor and then made his conducting debut in Verdi's *Ernani* at the Lwów Opera in 1920. Leopold Stokowski invited Rodzinski to visit Philadelphia in 1925. He was a sought-after guest conductor during the 1930s, appearing with the N.Y. Philharmonic in 1934 and 1937. In Florence in 1953, he gave the first performance outside of Russia of Prokofiev's *War and Peace*. The Rodzinski Collection focuses on Rodzinski's professional work as a conductor and his personal life in the United States, Europe and Latin America and consist primarily of correspondence, annotated music, magazine articles, newspaper clippings, legal documents, programs and advertisements. Other items include photographs, notes, an address book, announcements, bills, brochures, catalogs and schedules.

This collection includes a Leonard Bernstein score and subject files; an Aaron Copland score and correspondence; and a David Diamond score and correspondence.

## *Harold Rome Collection, 1937-1969*

<https://lccn.loc.gov/2006569277>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu020008>

Harold Rome (b. May 27, Hartford, CT; d. October 26, 1993, New York, NY) was a composer and lyricist. He came to prominence in 1937 with his revue *Pins and Needles*; his 1962 musical *I*



*Can Get it for you Wholesale* provided the Broadway debut of Barbra Streisand. Both of these shows are represented in the Library's Rome collection, which contains the music manuscripts, printed music, lyric sheets, and correspondence of Harold Rome. Also included is a small collection of correspondence with prominent composers and writers.

This collection includes Leonard Bernstein correspondence, Cole Porter correspondence, and Marc Blitzstein correspondence.

## **Ned Rorem Collection, 1935-2006**

<https://lccn.loc.gov/2006569276>

Ned Rorem (b. October 23, 1923, Richmond, IN) is a composer and writer. He is particularly highly regarded for his vocal works and specifically for his art songs; in addition to his music, he is well known for his writings, having published several volumes of his diaries and collections of his correspondence. During the 1940s he studied briefly at Northwestern, then at the Curtis Institute before enrolling at Juilliard where he received both his B.A. and M.A. in music. He lived in Paris from 1949-1958 where he mingled with the great cultural figures of the time. He returned to the United States in 1959 and served on the music teaching faculty at various universities eventually joining the faculty at the Curtis Institute in 1980 where he is now professor of composition emeritus. The collection is notable for its breadth and completeness.

This collection also includes Virgil Thomson correspondence, Gertrude Stein correspondence, and Paul Goodman correspondence.

## ***Randolph S. Rothschild Collection, 1942-1992***

<https://lccn.loc.gov/2004718268>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu003013>

Randolph S. Rothschild (b. June 23, 1909; d. February 27, 2003) spent his life as a champion of new music. He was involved in the commissioning of an unusually large number of new musical works through his presidency of the Chamber Music Society of Baltimore from 1954 to 1993 and his membership on the board of the Baltimore Symphony Orchestra from the 1960s when Peter Herman Adler was the music director and conductor through the directorships of Sergiu Comissiona and David Zinman. The collection primarily consists of manuscript, facsimile, and printed music and accompanying correspondence, programs, and reviews. The majority of the music in the collection comprises facsimile scores of compositions commissioned by the Chamber Music Society of Baltimore and the Baltimore Symphony Orchestra from prominent American composers.

This collection includes Henry Cowell scores and Charles Wuorinen scores.

## *Ida Rubinstein Collection, 1909-2000*

<https://lccn.loc.gov/2011570501>

Ida Rubinstein (b. Lidiia L'vovna Rubinshtein, October 5, 1883, Kharkov, Russia; d. September 20, 1960, Vence, France) was a Russian dancer, actress, producer, impresario, and company director. She was a student of Mikhail Fokine, but by the usual standards of Russian ballet, she had little formal training; indeed she is not considered to have been in the top tier of the ballerinas of her time. However, her great stage presence, considerable acting skill, and access to a significant family fortune enabled her to pursue a varied theatrical career. She danced with Diaghilev's Ballets Russes from 1909 until 1911, and during 1928 and 1929 she headed her own company in Paris with Bronislava Nijinska as choreographer and she commissioned Ravel's *Bolero*. The Rubinstein collection includes original materials, some of which had been owned by Rubinstein's last personal secretary, Lina Koll-Ollivier, as well as research material such as photographs and programs, that collector John Wayne duplicated from other repositories.

This collection includes Henri Sauguet materials.

## *Max Rudolf Papers, 1922-1993*

<https://lccn.loc.gov/2011570506>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011010>

Max Rudolf (b. June 15, 1902, Frankfurt am Main, Germany; d. February 28, 1995, Philadelphia, PA) was a German-born American conductor and music educator. He is best known for his work with the Metropolitan Opera, the Cincinnati Symphony Orchestra, and the Curtis Institute of Music, where he served as head of the opera and conducting department from 1970 until 1973. The collection contains Rudolf's extensive correspondence with prominent twentieth-century musical figures, Metropolitan Opera annual files documenting his years with that organization, and a few photographs of Rudolf alone and with others.

This collection includes Samuel Barber correspondence, David Diamond correspondence, and Gian Carlo Menotti correspondence.

## *Rudolph and Joseph Schildkraut Scrapbooks, 1867-1964*

<https://lccn.loc.gov/2014572559>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu017010>

The four scrapbooks that comprise this collection document the personal and professional lives of actors Rudolph Schildkraut and his son Joseph. Rudolph Schildkraut (b. April 27, 1862, Constantinople, Turkey; d. July 15, 1930, Los Angeles, CA) was a stage and screen actor; Joseph Schildkraut (b. March 22, 1895, Vienna, Austria; d. January 21, 1964, New York, NY) was an actor who appeared on stage, in films, and in television. Joseph Schildkraut's third wife,

Leonora, compiled the volumes as a gift for her husband. The volumes contain photographs, clippings, programs, iconography, and sheet music. Photographic material comprises the bulk of the contents.

The scrapbooks include Eva Le Gallienne photographs.

## *A.P. Schmidt Company Archives, 1869-1958*

<https://lccn.loc.gov/2006577426>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu017004>

Music publisher Arthur Paul Schmidt (b. April 1, 1846, Altona, Germany; d. May 5, 1921, Boston, MA) immigrated to the United States in 1866. He worked for the G.D. Russell publishing house in Boston before opening his own retail and music importing business in 1876. The A.P. Schmidt Company, with branches in New York and Leipzig, soon gained a reputation for publishing works of many distinguished American composers and became one of the largest music publishing and importing firms in the United States. After Schmidt's death, the firm continued in business until it was absorbed by the Summy-Birchard Company of Evanston, Illinois in 1960. The Arthur P. Schmidt Company archives is a valuable source for the study of American music during the latter part of the 19th and the first quarter of the 20th century. It contains music, correspondence, business and financial records, and related documents. These materials provide a detailed look at the management, daily operations, and history of the Schmidt firm.

This collection includes Henry Cowell correspondence, David Diamond correspondence, Daniel Pinkham correspondence, and Thornton Wilder correspondence.

## *Lars Schmidt Papers, 1910-2010*

<https://lccn.loc.gov/2015563152>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu015009>

Lars Schmidt (b. June 11, 1917, Uddevalla, Sweden; d. October 18, 2009, Fjällbacka, Sweden) was a Swedish theater producer, director, and publisher whose company held the Scandinavian rights to numerous English-language plays and musicals. He produced a number of plays and musicals in Paris and London as well. The collection, which documents the careers of Schmidt and his wife, actress Ingrid Bergman, includes correspondence, production materials, photographs, business papers, scrapbooks, and other materials related to their lives and work.

This collection includes Leonard Bernstein *West Side Story* materials, Jean Genet materials, Henry de Montherlant correspondence, and Tennessee Williams photographs.

## ***Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials, 1893-1996***

<https://lccn.loc.gov/2011570508>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011014>

Artur Schnabel (b. April 17, 1882, Lipnik, Kunzendorf, Austria-Hungary; d. August 15, 1951, Axenstein, Switzerland) was an Austrian-born American pianist, pedagogue, and composer. Mary Virginia Foreman Le Garrec (b. April 5, 1908, Minneapolis, MN; d. 2012) was Schnabel's student and confidante. The collection includes holograph manuscript and published music scores by Schnabel as well as published scores by other composers, some of which contain annotations and performance indications in the hands of Schnabel, Le Garrec, and others. The collection also contains Schnabel's and Le Garrec's correspondence with a number of musical figures. In addition, there are writings by both Schnabel and Le Garrec; concert programs; biographical material; press clippings, published articles, and monographs regarding Schnabel and his circle; books and libretti, some with annotations; photographs; and miscellaneous iconography, including caricatures and cartoons.

This collection includes Dimitri Mitropoulos correspondence.

## ***Nicolas Slonimsky Collection, 1873-1997***

<https://lccn.loc.gov/2003561017>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu002011>

Nicholas Slonimsky (b. April 27, 1894, St. Petersburg, Russia; d. December 25, 1995, Los Angeles, CA) was a lexicographer, composer, and writer on music. His first piano teacher was his aunt, the well-known piano pedagogue Isabelle Vengerova. He later studied at the Saint Petersburg Conservatory and subsequently took composition lessons with Reinhold Glière. Slonimsky came to the United States in 1923 and continued his studies at the Eastman School of Music (1923-1925). He was Serge Koussevitzky's secretary for two years and conducted the Boston Chamber Orchestra (1927-1934) and the Harvard University Orchestra (1927-1930). In the 1930s and early 1940s he became known for conducting first performances of works by Ives, Varèse, Riegger, Cowell, Chávez, and other composers of the Americas. He lectured at Colorado College, the Peabody Conservatory, and the University of California at Los Angeles. The collection contains materials collected by Slonimsky throughout his lifetime that document his life and work as musicologist, composer, conductor, lecturer and author.

This collection includes Henry Cowell correspondence.

## ***Oliver Smith Papers, 1942-1983***

<https://lccn.loc.gov/2014572483>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu017013>

Oliver Smith (b. February 13, 1918, Waupun, WI; d. January 23, 1994, Brooklyn Heights, NY) was an American production designer, producer, and teacher, particularly known for his set designs for dozens of important Broadway productions of musicals and for some opera productions as well. During his career he won ten Tony awards. Design materials in the Oliver Smith Papers consist mostly of painted elevations, renderings, sketches, and set plans for theatrical productions designed and/or produced by Smith between the early 1940s and late 1980s. Materials vary widely from production to production and may include any of the following: drop elevations, set renderings, scenic and prop details, ink and pencil sketches, sketchbooks, blueprints and technical drawings, fabric swatches, research materials, production schedules, and other miscellaneous items.

## ***Harold Spivacke Collection, 1923-1984***

<https://lccn.loc.gov/2006572324>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011011>

Harold Spivacke (b. July 18, 1904, New York, NY; d. May 19, 1977, Washington, D.C.) was a music librarian, administrator, musicologist, and musician. He was chief of the Library of Congress Music Division for thirty-five years, from 1937 to 1972. In 1955, he married Rose Marie Grentzer, a noted teacher and choral conductor. Rose Marie Spivacke died on November 11, 1985. The collection contains materials relating to Spivacke's life and career, including correspondence, student notebooks, speeches, his dissertation, photographs, clippings, programs, manuscript and printed music, artwork, awards and honorary degrees, and business papers.

This collection includes Leonard Bernstein correspondence and Aaron Copland correspondence.

## **Spoletto Festival Programs, 1958-2002**

<https://lccn.loc.gov/2016570649>

Spoletto Festival USA in Charleston, South Carolina, is one of America's major performing arts festivals. It was founded in 1977 by Pulitzer Prize-winning composer Gian Carlo Menotti, who sought to establish an American counterpart to the Festival dei Due Mondi (The Festival of Two Worlds) in Spoleto, Italy. The annual 17-day late-spring event showcases both established and emerging artists in more than 150 performances of opera, dance, theater, classical music, and jazz. The collection primarily consists of programs from the Spoleto Festival held annually in Charleston, South Carolina, and its Italian counterpart, Festival dei Due Mondi, hosted in Spoleto, Italy.

This collection includes Gian Carlo Menotti materials.

## ***Edward and Clara Steuermann Collection, 1922-1981***

<https://lccn.loc.gov/2010563514>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu004007>

Edward Steuermann (b. June 18, 1892, Sambor, Eastern Galicia, Poland; d. 1962) was a pianist, composer, and teacher. He was married to Clara Steuermann (b. February 10, 1922, Los Angeles, CA; d. January 16, 1982, Norwalk, CA), a pianist, music theorist, and music librarian who served as president of the Music Library Association from 1975 to 1976. The collection consists primarily of manuscripts (holograph scores and sketches) and printed music of original works and arrangements by Edward Steuermann, writings of Edward Steuermann, and correspondence of Edward and Clara Steuermann.

This collection includes Francis Poulenc scores.

## ***Paul F. Stiga Collection of Stage and Costume Design, 1890-2000***

<https://lccn.loc.gov/2018563024>

Paul F. Stiga (b. 1936, d. August 8, 2019) was a well known American collector of costume and stage design. The Stiga collection contains original theatrical designs by artists of many nationalities, most dating from the late-19th through late-20th centuries. Reflecting Stiga's eclecticism as a collector, the range of productions represented in the design materials span from those associated with the Ballets Russes, Broadway musicals and dramas, opera, vaudeville entertainments, and films.

This collection includes Cecil Beaton materials, Florence Klotz materials, Kermit Love materials, Oliver Messel materials, Vincente Minnelli materials, Oliver Smith materials, Pavel Tchelitchew materials, Miles White materials, and Franco Zeffirelli materials.

## ***Billy Strayhorn Music Manuscripts and Estate Papers, 1918-2015***

<https://lccn.loc.gov/2014572573>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018014>

Billy Strayhorn (b. November 29, 1915, Dayton, OH; d. May 31, 1967, New York, NY) was an American jazz composer, arranger, and pianist, prominently known for his work with the Duke Ellington Orchestra. Strayhorn studied classical music at the Pittsburgh Musical Institute, and he joined Ellington's band in 1939, at the age of twenty four. Strayhorn's own music is internationally known and frequently played. Strayhorn became a committed civil rights advocate and was a close friend of Dr. Martin Luther King, Jr. In 1963, he arranged and conducted the Ellington Orchestra in "King Fit the Battle of Alabam' " for the historical revue *My*

*People*, dedicated to Dr. King. The collection provides a comprehensive survey of Strayhorn's musical career as a composer and arranger from the early 1930s until his death in 1967.

## ***William Remsen Strickland Collection, 1926-1991***

<https://lccn.loc.gov/2009536077>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu009009>

William Remsen Strickland (b. January 25, 1914, Defiance, OH; d. November 17, 1991, Westport, CT) began his musical career as an organist. He eventually shifted his focus to conducting, and while serving in the U.S. Army (1941-1946) he founded the Army Music School Choir. In 1946 he co-founded the Nashville Symphony Orchestra which he led until 1951. Strickland spent the 1950s championing the works of American composers both at home and abroad. He led the Vienna Symphony, directed the New York Oratorio Society and traveled through Japan, the Philippines, Korea and Vietnam promoting American music. In the late 1960s he began studying the music of Charles Ives and created electronic realizations of several Ives compositions. He continued his experiments with electronic music after he retired to Connecticut. This collection includes correspondence, concert programs, publicity materials, newspaper and magazine clippings, music manuscripts by Strickland and other composers, articles, speeches and notes, photographs, scrapbooks, datebooks, journals, and recordings.

This collection includes Samuel Barber correspondence and scores; Aaron Copland correspondence; Henry Cowell correspondence, a score, and photographs; Gian Carlo Menotti correspondence; and Ned Rorem correspondence.

## ***Louise Talma Papers, 1861-1998***

<https://lccn.loc.gov/2006560740>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu011004>

Louise Talma (b. October 31, 1906, Arcachon, France; d. August 13, 1996, Yaddo Artist Colony, Saratoga Springs, NY) was an American composer, pianist, and teacher. Her compositions include orchestral, chamber, piano, and vocal music, and one opera, *Alcestiade*, to a libretto by Thornton Wilder, which was the first full-scale opera by an American woman to be staged in Europe. The collection consists of materials related to Talma's life and career and her family's history. The music materials chiefly consist of holograph manuscript scores, sketches, tone rows, and photo-reproduced manuscripts bearing annotations in Talma's hand. The collection also contains scores by other composers, most notably Lukas Foss, with whom Talma had a particularly close relationship. Her harmony and teaching materials contain notebooks, exercises, lecture notes, and other course materials, including drafts of her co-authored monograph, *Functional Harmony* (1971). There are significant materials reflecting her studies with Nadia Boulanger. Talma's notebook subjects include composition, counterpoint, pedagogy, history of music, harmony, keyboard harmony, and fugue



This collection includes Leonard Bernstein correspondence, scores, subject files, and photographs; Aaron Copland correspondence, subject files, and photographs; David Diamond correspondence and photographs; Daniel Pinkham correspondence and scores; Ned Rorem correspondence and photographs; Virgil Thomson correspondence; and Thornton Wilder correspondence, subject files, and photographs.

## **Prentiss Taylor Collection, 1936-c. 1985**

<https://lccn.loc.gov/2020570051>

Prentiss Taylor (b. December 13, 1907, Washington, D.C.; d. October 7, 1991, Washington, D.C.) was an American illustrator, lithographer, and painter. He began his art studies at the Corcoran Gallery of Art, followed by painting classes under Charles Hawthorne in Provincetown, Mass., and training at the Art Students League in New York City. In 1931, Taylor also studied lithography at the League. He interacted and collaborated with many writers and musicians in his time in New York in the late 1920s and early 1930s, during the emergence of the Harlem Renaissance. Taylor established the *Washington Wheat Press* as a means for publishing, and within the paper were various poems and illustrations by Taylor as well as poems and prose by Josiah Titzell, Rachel Field, and Laura Benet. After 1931, Taylor worked primarily in the printmaking medium for the rest of his life, experimenting with various techniques and ultimately achieving a status as one this country's great lithographers. Taylor depicted mostly realistic and narrative scenes of subjects and themes that reflected his personal interests in music, architecture, religion and social justice. The collection includes more than 1,000 concert programs for Library of Congress Music Division and other DC area concerts, some programs featuring Taylor's sketches of performers.

## **Judith Chazin-Bennahum Photograph Collection Relating to Antony Tudor, 1932-1971**

<https://lccn.loc.gov/2014572471>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu016004>

Antony Tudor (b. April 4, 1908, London, England; d. April 19, 1987, New York, NY) was an English ballet dancer and choreographer. His choreography is documented in this collection of photographs which include such major choreographic works as *Dark Elegies*, *Jardin aux Lilas*, and *Pillar of Fire*. The collection was assembled by Judith Chazin-Bennahum (b. April 8, 1937, New York, NY), herself a choreographer, ballet dancer, professor, scholar, and author of numerous books and articles on dance and dance research. This photograph collection documenting the career of Tudor was assembled by Chazin-Bennahum in preparation for the publication of her book titled *The Ballets of Antony Tudor: Studies in Psyche and Satire* (1994).

Collection includes Antony Tudor materials, as noted above, as well as Hugh Laing photographs, Jerome Robbins photographs, and photographs by Angus McBean.

## ***USIA Artistic Ambassador Program Musical Commissions, 1973-1988***

<https://lccn.loc.gov/2010561024>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu010007>

The United States Information Agency (USIA), established in 1953, took as part of its mission the promotion and financial support of young, virtuoso American performers as "ambassadors" of international understanding and goodwill. Following the success of a 1982 pilot tour of France and Germany, the program expanded rapidly, and by 1985, eleven pianists had traveled to thirty-eight countries, including the Soviet Union and China. By 1987, the performance programs had also incorporated violin-piano duos and cello-piano duos. Touring continued until 1989. In addition to its support of performers, the program commissioned works from eminent American composers, including Norman Dello Joio, Morton Gould, and George Rochberg, marking one of the first dedicated efforts by the federal government to commission musical works for the purpose of promoting American culture abroad. This collection consists of works commissioned by the Artistic Ambassador Program and other materials related to the program.

This collection includes a Lee Hoiby score.

## ***Sallie R. Wagner Collection, 1949-1992***

<https://lccn.loc.gov/2017564014>

Finding aid: <http://hdl.loc.gov/loc.music/eadmus.mu018013>

Sallie R. Wagner (b. Sarah Roberts Wagner, June 7, 1913, Wheeling, WV; d. August 30, 2006) was a photographer, author, weaver, and a benefactor and patron of dancer Erick Hawkins (1909-1994) and his dance company. Through Hawkins she met dancer and choreographer Martha Graham (1894-1991), who was married to Hawkins from 1948 until 1954, and composer, dancer, and choreographer Lucia Dlugoszewski (1925-2000), to whom Hawkins was married until the time of his death and who was a collaborator with Hawkins and his dance company. Wagner spent most of her adult life in the western United States, living in Wide Ruins, Arizona, Oregon, and Santa Fe, New Mexico. The collection consists chiefly of correspondence to Wagner from Hawkins, Graham, and Dlugoszewski. The collection also includes essays written by Hawkins, Dlugoszewski, and Robert Motherwell.

This collection includes Erick Hawkins correspondence, writings, and photographs.

## ***Larry Warren Collection on Anna Sokolow and Lester Horton, 1930-2009***

See entry above alphabetized under Horton

## **Miles White Costume Designs, 1942-1977**

<https://lccn.loc.gov/2014572571>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu018006>

Miles White (b. July 27, 1914, Oakland, CA; d. February 17, 2000, New York, NY) was a leading American costume designer from the 1940s through the 1960s. He designed the costumes for the original Broadway productions of *Oklahoma!* and *Carousel*. The collection consists chiefly of finished designs and sketches, some of which are accompanied by fabric samples, notes, measurement cards, photographs, and other documents related to productions for which White served as principal designer. These include original Broadway and Broadway-bound musicals, New York City dance company performances, regional musical theater and light opera productions, circus performances, films, and an animatronic show.

## ***Robert Whitehead Papers, 1947-2002***

<https://lccn.loc.gov/2012562126>

Finding aid: <https://hdl.loc.gov/loc.music/eadmus.mu012016>

Robert Whitehead (b. March 3, 1916, Montreal, Canada; d. June 15, 2002, Pound Ridge, NY) was a theatrical producer and director. His distinguished career spanned the period from the late 1940s until the late 1990s and garnered Tony Awards for the original productions of *Master Class* and *A Man for All Seasons* and for the 1984 revival of *Death of a Salesman*. The include production files, correspondence, business papers, photographs, and other documents.

This collection includes William Inge correspondence and scripts.

## ***Harriet Winslow Collection of Nadia Boulanger Materials, 1956-1964***

See entry above alphabetized under Boulanger

## **Mildred Spiegel Zucker Collection of Leonard Bernstein Correspondence and Related Materials, 1936-1991**

See entry above alphabetized under Bernstein